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FIJE SIEGMEISTER'S new symphonic work, "Sunday in Brooklyn," had its world première on July 21 on the General Motors Symphony of the Air, when played by the NBC Symphony Orchestra directed by Efrem Kurtz, The work depicts in five brief movements the Sunday afternoon diversions of Brooklynites, the sections being entitled respectively. Prospect Park, Sunday Driver, Family at Home, Children's Story, and Coney Toland



THE CHAUTAUOUA OPERA ASSOCIATION, directed by Alfredo Valenti, presented in July and August a series of opera performances of six different operas, each one having been given two performances. They

toine, Hugh Thompson, and others. Al- (Ohio), and New York University. berto Bimboni and Igor Buketoff con-

TEY, a new orchestral work based on given in Tokyo in July at the Ernie Pyle American folk tunes, found by the com- Theatre. A cast of sixty-five, with a poser on Nantucket Island, received its sixty piece orchestra augmented by a world première on July 21, at the Holly- Japanese girls' ensemble, presented the wood Bowl, when played by the Los An- sparkling music of this well known stage geles Symphony Orchestra under Leo- work as one of the productions sponpold Stokowski.

York's wonder child just turned fifteen, from service as a captain in the Army, was heard as a composer and a pianist appeared as soloist in July with the New on her first appearance with the Phil- York Philharmonie-Symphony Orchesharmonic-Symphony Orchestra at the tra at the Lewisohn Stadium, under the Lewisohn Stadium in July. Miss Schuy- direction of Laszlo Halasz, He played two ler, who has been known for her musical Liszt works, the Danse Macabre and attainments since she was four, played Hungarian Fantasia. Saint-Saëns' Second Piano Concerto; preceding this, the orchestra, under Thor Johnson, presented her Scherzo from the fairy tale, "Rumpelstiltskin."

QUINCY PORTER, Director of the New England Conservatory of Music, has received the appointment as Professor of Theory of Music in the Yale School of Music, according to an announcement hy President Charles Seymour of Yale University, Prof. Porter will assume his post this month.

the Selmar Instrument Company, especially contrived for the use of a war veteran who had lost two fingers of his left

TRA, the outgrowth of the Atlanta Youth possible." Symphony Orchestra, of Atlanta, Georgia, will be launched on its career this fall, under the direction of Henry Sop-Youth Orchestra in its initial concerts last season. A group of influential citizens of the southern city has formed a permanent basis.

during forty years of service in the field tickets based upon their ability to pass the Mozarteum next year.



CHRERT AND SULLIVAN'S operetta, "The Mikado," banned in Japan because at half price, TOM SCOTT'S HORNPIPE AND CHAN- of its satirization of the Emperor, was sored by the Army.

PHILIPPA DUKE SCHUYLER, New EDWARD KILENYI, recently released

THE TWENTIETH ANNIVERSARY of the

presentation of Talking Pictures by Warner Brothers, The Western Electric Company, The Bell Telephone Laboratories, The RCA Victor Corporation, Thomas A. Edison, Inc., and The Eastman Kodak Company, was celebrated on August 6. The celebration was world wide, with special exhibits, scientific conferences, and education forums. Harry M. Warner, President of Warner Brothers, said in a preliminary statement: "The talking picture, like other revolutionary technological achievements, was A CLARINET has been introduced by the product of invention and research by many different scientists over a long period of years. We intend to make this anniversary the occasion for honoring all of those far-seeing pioneers who contributed so much in the scientific THE ATLANTA SYMPHONY ORCHES- research that made the talking picture

A PLAN to help students attend grand opera performances was devised by a kin, who successfully conducted the group of people in the Hinsdale Township High School, Hinsdale, Illinois. This group gives what is known as the Hinsdale Opera Tea once a year, and the Atlanta Symphony Guild, for the from this annual "benefit" funds are gent, Ernest Ansermet, Karl Schuricht, purpose of placing the new orchestra on raised which are utilized to buy tickets and Herbert von Karajan. Plans are befor music students to attend the Chicago ing made to place the festival on its pre-Civic Opera. Artists from the opera war status by the summer of 1947. An York City on June 30. He was founder DR. ERNEST G. HESSER, Director of company attend the tea and give their all-American week is being considered, Music in the Baltimore Public Schools, services while the music students serve with all programs to be presented by has retired from active public school tea. A fee of twenty-five cents is charged American conductors and soloists. It is music supervision, Dr. Hesser's activities for tickets. Qualified students receive also the intention to reopen classes at

of music education have included such examinations on the scores and libretti were: "The Gondoliers," important positions as Director of Music of the operas which they desire to at-"The Masked Ball," "La in the public schools of Indianapolis, tend. Each year one hundred and fifty Rondine," "Romeo and Juliet," "Rigo- Cincinnati, Albany, Baltimore, and as students have been allowed to hear at letta." and "Madama Butterfly." Princi- head of the music educational depart- least one opera. Faculty chaperones acnal roles were sung by Josephine Anments at Bowling Green State University company students to and from the opera-The plan has worked out splendidly at Hinsdale and the Chicago Opera Co. permits high schools to purchase tickets

OSCAR J. FOX, prominent organist, composer, and choral director of San Antonio, Texas, has recently retired from active service after forty years as director of music and organist of various churches throughout the state. It is Mr. Fox's desire to devote more time to composing. He already has a number of songs published, the most widely known being The Hills of Home.

KARL JOERN, distinguished tenor of a by-gone era, now teaching in Denver, age of its field. THE ETUDE extends hearty recently celebrated the fiftieth anniversary of his operatic career, having made his debut in 1896. For many years he was the leading lyric and Wagnerian tenor of the Metropolitan Opera, his role of Walter von Stolzing in "Die Meister- Concerto for piano and orchestra for singer" being especially notable.

THE FIFTH ANNUAL AWARD of the Music Critics Circle of New York for the composition of an American composer considered exceptional among works performed during the past season was won by Samuel Barber for his Concerto for Violoncello and Orchestra, Op. 22. The new opus received its first performance last April in Brooklyn, by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

THE SALZBURG FES-TIVAL, which opened August first and continued throughout the month, included three operas, "Don Giovanni," "Figaro," and "Der Rosenkavalier," and a number of concerts by the Viennese Philharmonic



Orchestra. The conductors included Victor de Sabata, Charles Muench, John Barbirolli, Malcolm Sar-



FERDE GROFÉ, eminent American composer and orchestra leader, has presented to The Library of Congress the original manuscript of his piano-orchestra version of the celebrated Rhapsody in Blue, written by the late George



FERDE GROPÉ Gershwinnearly twentyfive years ago. Mr. Grofé feels that this work, so much acclaimed by the American people, "belongs to them and rightfully should be in the national center of the people's culture." Much of the success of the "Rhapsody in Blue" is unquestionably due to the collaboration and orchestration of Ferde Grofé.

ITALO MONTEMEZZI'S opera, "The Love of Three Kings," was performed by the Cincinnati Summer Opera Association at the Zoo, on July 9, with the composer conducting.

A NEW MUSICAL MAGAZINE, "Maestro," has made its appearance, published in far away New Zealand. Devoted to the musical and dramatic arts, the new journal, in its first issues, shows a wide covergreetings to "Maestro," and hopes it will have a long and influential life in the music world

PAUL HINDEMITH has composed a new Jesus Maria Sanromá. It will have its première in one of the February concerts of the New York Philharmonic-Symphony Orchestra. The work was promised in the summer of 1941, when the two artists were teaching at the Berkshire Music Center

# The Choir Invisible

PAUL ROSENFELD, music and art critic, and author, particularly known as a champion of modern and serious music, died July 21, in New York City.

FRANCIS MOORE, concert pianist, teacher, and composer, who as a young man had been accompanist for Fritz Kreisler, Mischa Elman, Maud Powell, Johanna Gadski, and other noted musicians, died on July 11 at Pelham Manor, New York. For twenty-five years he had been accompanist for the Mendelssohn Glee Club of New York.

MICHAEL ZADORA, well known pianist, former faculty member of the Institute of Musical Art, now merged with the Juilliard School of Music, died in New and president of the Busoni Society.

ALEXANDER VASSILIEVICH ALEXAN-DROV, composer of the Soviet National Anthem, died July 9 in Russia.



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IF I HAD YOU
IF LOVE WERE ALL
IN A LITTLE
SPANISH TOWN
MY BLUE HEAVEN
MORE THAN

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Entered as second-class master January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1946, by Theodore Presser Co., for U. S. A. and Great Britain.



RIOT AT THE GRAND OPERA After a performance of "Tannhäuser" in Paris

P TO THE TIME of the Civil War our country was very largely dependent upon importations from Europe, not only for material goods but also for science, philosophy, education, and the arts. International influences still exist today, and from an economic standpoint, infinitely more materials are now imported to America than at the beginning of the century. Many of these are very precious assets in our lives, as we found out when the war cut off such things as coffee, sugar, bananas, pineapples, rubber, tin, quinine, and so on. European culture, science, and art, to say nothing of the thousands of gorgeous flowering plants not indigenous to our country, which at the time of the writing of this editorial make the whole land a glorious garden, are indispensables in our lives. Now we are giving back to Germany and Japan, with unprecedented magnanimity after their attack on the highest things in civilization, the daily bread which will keep them from

With all the material and cultural values which we have imported have come many malignancies, diseases, pests, and worst of all, cancerous ideologies which are costing billions of dollars to stamp

Among the things that we have not imported are musical riots. In our bucolic past we have had riots in the theater, but somehow, we have managed to live them down. In 1849 a riot of major proportions occurred in New York City, brought about by the rivalry between the patrons of the well known American actor, Edwin Forrest, and the patrons of the great English tragedian, William Charles Macready. Both men were gifted and distinguished actors, but were intensely jealous of each other. In 1845, Forrest played "Macbeth" at the Drury Lane Theatre in London and was badly hissed by the audience. With a regrettable lack of sportsmanship he attended a performance by Macready in Edinburgh shortly thereafter. Forrest stood up in his private box and hissed Macready. This resulted in a kind of international feud, When Macready appeared in the Astor Opera House in New York in 1849, the partisans of both performers were on hand and a battle royal started. which became an international scandal. Seventeen people were shot SEPTEMBER, 1946

# Musical Riots

by the military called out to quell the disturbance, and Macready was obliged to go back to England. Forrest died in 1872, after amassing a fortune which enabled him to establish the handsome Edwin Forrest Home, for aged actors and actresses, in Phila-

American audiences, in the main, have long since passed that period when an actor with clinched fists came down to the footlights and yelled to a hissing audience, "There are only two kinds of beasts that hiss-snakes and geese!" In the frontier towns, if the audience was not appreciative, it did its hissing with pistol shots. One of the most amusing evidences of the humor of our musical President is the sign, we are told, he keeps on his desk: "Please don't shoot the pianist. He's doing the best he can."

Musical riots by no means have come to an end in Europe. The temperament of the people in many of the countries is so volatile and so excitable that the least spark can ignite old prejudices and enmities and turn an audience into a turmoil. We remember a scene in an Italian opera house in a provincial town. The audience was composed of the usual large crowd of pleasure-loving Italians. A simple turn in the plot of the opera threw the whole house, as if from an explosion, into an uproar. There were screams and howls of derision. The orchestra played the national anthem and the management pleaded and prayed for silence. The only solution was that of giving the auditors back their money. They marched out past the box office with revenge in their eyes and mayhem in their souls.

Again, in a little theater on the outskirts of Madrid, there was a characteristic Zarzuela, that Iberian combination opera, revue, concert, vaudeville, and ballet. Two rival tenors took part in the program. Each tenor had a small army of partisans with malice in their eyes. When one started to sing, his rival's cohorts commenced to shuffle their feet, cough, sneeze, yawn, and spit upon the floor. When the hubbub got so bad that the singer could barely be heard, his partisans would rise and plead, threaten, and shout for silence. We saw a woman slap a man's face and we saw a man spit in the face of another partisan. Finally, the scene became so menacing that we fled from the theater. We asked a Spanish composer friend about it and he said, "That's nothing. They do that every night."

Audiences in France, at the theater, the opera, and the concert, are highly independent in expressing their feelings. At times this is influenced by political humidity, but usually it is because the auditors just don't like what they hear. If the music at the performance is banal, or if it is bizarre, or if it is impossibly "modern," the audience soon turns the scene into a minor revolution. There are guffaws, hoots, and catcalls. Sometimes the performer battles it out and at the end receives applause for his endurance, courage, and audacity, if not for his music. If the riot is a lively one, the auditors have something to discuss in the cafés and sidewalk restaurants for months to come.

Often the riots are influenced by political groups, in which case the composer is more or less the innocent victim of circumstances. This happened in Paris on March 13, 1861, when Wagner gave the first French presentation of "Tannhäuser" at the Grand Opera Perfectionist in spirit, Wagner's demands upon the resources of the opera company were so severe that the director, the conductor. the orchestra, the singers, and even the claquers "ganged up" against the irascible composer. The rehearsals were a bedlam, and

(Continued on Page 528)

# How to Improve Your Sight Reading

by Ellen Amey

HE GREATEST pleasures that await the music student will probably come through his ability to read music at sight. Reading and playing at sight also offers the music student a wide range of potentialities. In view of these facts there should be a better average of good sight readers among those who have studied music than we are apt to find. What is the reason for these discouraging signs? Every pupil is a potential reader. He should, however, be made aware of certain essential objectives and their value in the making of a good reader. Then, if playing at sight gives undue trouble, both the adult player and the young pupil will know how to work for remedial

Reading and playing at sight presents a three-point

Physical—Technic. Mental-Reading musical notation. Coördination of the two processes-Mental and

To insure pleasurable sight reading with a satisfactory execution, one must first have a ready and a dependable technic equal to the technical difficulties found in the material to be read. Second, one must be able to take in at a glance a thought-unit-not separate or single notes-the nature of which may differ

with the musical material chosen for reading. Third, there must be positive coordination of mind and body. Technic should be built up and developed through the purposeful practice and study of the scales and their chords in all the different keys. These fundamental forms are the basic material of all creative work. Thus it is, that a hand trained through the practice of these forms is made ready for effective sight reading. One good reader said that if she had some technical practice each day, she was always ready for any kind of group playing. An unusually good sight reader and ensemble player remarked that a little daily reading and some technical work helped her to gauge distances in reaches and skips. Thus, she was free to give undisturbed attention to her notes. It was evident that much of the facility and accuracy of both these readers was due to the unerring subconscious movements which, for the most part, followed a tactual or motor image. The early turning of the pages indicated that they read in large units. Wherever the basic material was easily perceptible, the hands hovered over such forms. Here was every indication that

A reader should never lose sight of the finer subtleties of technic-touch, tone, and time. It is through these essentials that he will find his mental and spiritual uplift so necessary in playing at sight. A heavy uncontrolled touch hampers facility and produces a tone that deadens all sense of beauty. On the other hand a light touch, which may be caused by timidity, allows no support for assurance. Even in sight reading, a pupil should be alert to the advantages of a well-controlled touch that will give out a round, resonant, dependable tone. Such a tone will sing throughout a melody and leading parts, find a mission in

through carefully directed study and practice they

had, with limited time, acquired that which makes a

secondary parts, or be content only to accompany. A reader should be acutely alert to note values and should hold himself to the beat. He should also be mindful of attack and release. If he keeps strictly to the arithmetical side, he will give the music a healthy life-giving pulse through which the emotional content may flow.

A good sight reader reads his music in large units which make musical sense. If he finds in these units that which agrees with previous knowledge, the difficulties in reading will be proportionately lessened. Again, if the recognized material has been used in any part of his technical training, his fingers, hands, wrists, and arms will subconsciously follow a tactual image made by study and practice. It is the ability to catch by a single sensation the forms, and the basic material of these forms which comprise a thought unit, that makes a good reader rather than any unusual gifts. Some of the most phenomenal sight readers have verbally attested to this fact, Adult readers are sometimes held back by an early-formed habit of abstract note reading. To know that a note stands for a definite tone and a particular key of the pianoforte, is of prime importance. The observance of note relationship and intervals is indicative of good training.

An eight-year-old boy who is studying the violin, was asked the name of a note on the second line of the violin staff. This answer came like a flash: "It is played with the third finger on the D string and it is the perfect fifth of C. Oh, yes, its name is G." While answering, the boy's arm and hand went into the position as though actually playing and his third finger dropped on an imaginary D string.

A simple illustration of a thought-unit is found in the following example taken from Rubinstein's Kamennoi-Ostrow. If the reader's technic has been acquired through the study of keyboard harmony, the notes of this cadenza-like passage have already been recorded as the C-sharp major tried. The notes of this triad constitute the complete thought-unit. The planist has only to observe the pattern or outline of the arpeggiated chord as found in this particular passage. The fingers will follow the mental image with correct



The following excerpt is taken from Sarasate's Zigeunerweisen for violin. It is used here to show that a simple chord background may be made less recognizable both to the visual and the aural senses by the regular introduction of a note foreign to the chord.



To the musician it is clear that the background is the tonic triad of C minor. For a quick reading of this unit, think of the broken chord of C minor with a note of equal value one half-step below each note of the

One has only to glance through the A-flat major Impromptu, Op. 90, No. 4, by Schubert, to appreciate the advantages of recognizing chord groups in sight reading. In this composition a reader may learn to include several thought-units in a single sensation, The question of playing these may hinge on the technic of the pianist. In a composition having full musical content, a reader should know something of the affilia tion of chords as found in a five, or a seven chord cadence; that is, the primary chords of a key-the chords formed on one, four, and five of the scale. Add to these as a serviceable acquisition, all that can be learned of the diminished seventh and minor seventh chords. Though the diminished seventh when played as an extended arpeggio, is one of the easiest from the point of execution, its notation is often confusing until one has learned its construction. Then it will become equally easy to recognize wherever and in whatever arrangement it may appear. A sensibility to the distinctiveness and the personality of both these chords will aid the reader in playing them,

### Importance of Knowing Sequences

Recognizing sequences is of great importance to a reader. A sequence is a group of notes in any created pattern repeated at regular intervals usually on scale or chord tones. They enter more or less into all musical material. When interspersed in a composition they may seem to have little value as an aid to reading. Their importance, however, is established when two alternating groups of four sixteenth notes extend through three octaves, as in Wollenhaupt's A-flat major Etude. Sequence groups make the principal motifs of this composition. It is a one-group sequence extending through an octave or more that leads the brilliant passage work at the beginning of the C-sharp minor Impromptu by Rheinhold. Weber employed extended sequences in all his more brilliant compositions. A reader should have a wide acquaintance of sequences. It will increase his assets in readable units and give him ready-to-use material for his fingers. A little practice and study of sequence constructions as found in Cramer's first and fourth Etudes will bring about

Pure polyphonic compositions present another kind of difficulty to the reader. The reading units are less wide in scope, because of the absence of extended basic forms and sequences. Consequently, the notation requires more attention to the details of construction. All the elements of fundamental material are here. but the pure basic forms are equalized by a seeming predominance of created forms. The reader's knowledge of essentials is not lost. He should, however, add to his general equipment some study of Bach. The "Two and Three-Part Inventions" of this composer are gems of the polyphonic style of composition. The C major and C minor, the D major and D minor and the F major and F minor, all from the "Two Part Inventions," could with careful study become most helpful. The reader would leave any two or three of these "Inventions" with a keener musical penetration and better controlled finger technic.

In the compositions of Schumann, Brahms, Franck, and Rachmaninoff planism is overshadowed by symphonic effects. The planoforte is adapted to meet the requirements of this more symphonic style of composition. The reader's mental and physical capacities, however, may have to be developed to meet new and special demands. In the notation alone there are puzzling complexities both as to the moving of inner voices and the different rhythms of these voices. In the matter of technic it may be necessary to employ all the subtleties of touch and tone to make each voice sing with its own individual color. To facilitate the reading and playing of these compositions one should be familiar with such musical (Continued on Page 532)

THE ETUDE

Vincent Sheean, barn in Illinois, grew up in what he calls the era of Carusa records, Alma Gluck-and-Lauise Homer duets, and the eminence of John McCormack. An ordent amateur singer, he has been singing all his life. As a child, he sang in church choirs. He confides that he was also exposed to piano lessons, but samehaw, they did not take. He did not enjoy prac-ticing. Hawever, he learned to read music fluently and thus equipped, he began the habit of reading everything singable he could get his hands an. At the University of Chicago, Mr. Sheean made his journalistic debut as dramatic and music critic of the callege paper, the "Daily Maroon." In this post, he skipped dramatic pertarmances in order to concentrate an the concert of the Chicaga Symphany and the productions of the Chicaga Opera. He heard Mary Garden, Maggie Teyte, Lucien Muratore, Titta Ruffa. These laid the foundations of an uncannily aware musical taste. His duties never again brought him into cantact with music, and he never had the least ambition to become a musician; but he has steadily pursued the music hobby as another might pursue golf. Recognized as one of the fore-most journalists, carrespondents, and lecturers of the time, Mr. Sheean has faund time to publish a dazen baaks, the best known of which, perhaps, is "Personal History." — EDITOR'S NOTE. -EDITOR'S NOTE.

# Personal History in Music

An Interview with

Vincent Sheean

Distinguished Author, Lecturer, and Correspondent

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

EING interviewed by The ETUDE carries me back to the days when I was earning no laurels whatever as a piano student. I read that magazine religiously, and marvelled at the musical accomplishments of the people who got printed in its pages. On joining that eminent company, now, I must confess that my sole musical accomplishment is singing when nobody is around to hear me, I haven't got a good voice-but I love music. I can think of no more stimulating pleasure than to read through a volume of songs by Schubert, Schumann, Brahms, Hugo Wolff, digging into all of them, pausing with those I love best, thinking not at all of 'performance values,' but finding the greatest satisfaction in the line of the melody and the harmonies of the accompaniment. In Paris, I ran into a man who had played for Isadora Duncan; he was a fine accompanist and a fluent reader, and we used to spend hours looking over songs together. That was a real education in Lieder.

The Prime Value of Music "The best approach to the music hobby is the most natural one-the desire to have fun with music. Only later does one realize that the music hobby induces certain positive qualities that have nothing to do with fun. First, of course, there is emotional release. Since the appeal of music is primarily emotional (rather than intellectual), it makes a direct attack on the feelings and eases them, much in the manner of the classic Greek theory of catharsis. You enter a concert hall in a rather neutral mood; you hear a deeply religious work of Bach's, and two things happen. First, your neutral mood gradually takes on the contagious spirit of the music, and, in second place, you experience a sort of expression of that spirit, merely through listening. You are both stimulated to, and released of, emotion. That, I think, is the prime value of music. But there are other values, which become more and more apparent, the longer you live with music, Music imparts a strong sense of form and of structure. No matter how impassioned its utterance, it is grounded on a firm basis of balance, of proportion, of structural support. If you listen awarely, that sense of form becomes part of you. I know that this musical feeling for form has been of help to me in writing. I had an example of this only recently. I am just publishing

a new book (on world matters-nothing to do with music) and the nature of the various parts of the material demanded different kinds of writing. My publisher seemed a hit disconcerted by this divergence of mood in the three sections of the manuscript; the publishing world believes that 'unified' writing means work that is all-of-one-piece. To explain my ideas, I fell back on symphonic structure. My book was to be built like a symphony in three movements-an An-

own feeling, mood, and pace. In those terms, the idea became clear to my publisher. "Again, it seems curious that an art as emotional as music should give off such a sense of restraint and control. Yet it does just that. No matter how absorbed a performer may be in the feeling of music, he must have perfect control of himself in order to communi-

dante on Allegro and a Largo each conveying its

cate that feeling. And that control carries over to everything he does. I think you will find that musical people are competent at meeting emergencies. I once witnessed a remarkable instance of this, at the Metropolitan Opera. The eminent Frida Leider was singing when, all at once, her voice failed her. She opened her mouth for the next tone, and that next tone simply did not come. The orchestra went on; it took only a

that split second. Dorothee Manski, waiting in the wines for her own cue, took up the thread of Mme. Leider's part and carried on until matters on the stage had righted themselves. It was more than a matter of 'the show's going on'; it was a matter of knowing the right thing to do, and doing it. And I am convinced that the control imparted by long association with music helped Mme. Manski to save the situation. Even the most mediocre performance implies a controlled restraint that would amaze those members of the audience who think that making music means nothing more than letting go!

Singers Should Know Languages "Speaking of mediocre performances, I

can get a great deal of pleasure out of them. Certainly, I don't prefer mediocrity; but if the music itself is good, nerformance values sink into second place.

Still, I heartily wish that the general performance standards of our American artists were better than they are. There are two reasons, to my mind, why they aren't better. One is that many of our singers coach songs and rôles instead of steeping themselves in the languages and the traditions that brought those songs and rôles to life. I can think of a surprising number of singers whose diction in French, Italian, and German songs is perfect, but who cannot speak those languages fluently enough to order a meal, Indeed. I have sat at restaurant tables in Salzburg, Paris, Rome, with so-called cosmopolitan artists who couldn't read the menu. That's no good! If a singer knows only the words of what he sings, he sings noth-

ing but words. He cannot possibly communicate emo-

"The other thing that holds back many of our gifted young artists is that excess of patriotism which makes them desire nothing but all-American training. This is not to be misinterpreted as either a lack of feeling for America, or a lack of appreciation for American training. It is to be interpreted to mean that wellsplit second of time to show what was going on. But in rounded performance requires more than vocal train-

> things required are best learned in the atmosphere that developed them, To learn Italian opera-not the notes of the score, but the feeling of the works-one must live a while in Italy, eating Italian food, breathing Italian air, fathoming Itallian people, finding out what makes Italian opera the thing it is. By all means, do your vocal training here at home-but go to the source-lands of music to learn the things that will make your vocal training communicative. This is especially true of opera, which occupies different positions, here and abroad. In Europe, it is the life of the people; here, it is still an orchidaceous growth. To sing Scarpia's notes is no dif-

ing, and that the other







VINCENT SHEEAN

#### Music and Culture

I went on to say that I had been present, at Salzburg, when Toscanini first gave it. "I'm sure the Salzburg performance was a fine one," laughed Mme. Homer, but I'm certain it wasn't Toscanini's first-you see, Gadski, Caruso, and I gave quite a nice performance with him in 1910!" I assure you that I felt rather taken

"I am often asked about the effect of music on the men of our armed forces, and my answer is always enthusiastic. It was remarkable to witness their reaction to music-even more remarkable to observe their instinctive feeling for the best. A vast group of fighting men is no different from any other large group-some like music and some don't; some come to concerts because they want to, and some come because they haven't anything better to do. And often enough, sad to say, the entertainment given them was on the minus side. But when they got great music, greatly performed, the effect was electrifying, Even the bored ones woke up, shouting and whistling and stamping their approval like a bunch of maniacs. One of the best troupers was Lily Pons. I crossed her path twice, Once, in Persia, where the average temperature was one hundred and thirty, and again in Cologne, while the German shells were still coming across the Rhine. In Persia, Lily spent the day in the room reserved for heat-stroke cases because she doesn't stand heat too well; but at concert time, she was all there! Her husband, Mr. Kostelanetz, did the kindest thing imaginable. Not only did he play to the GI's; he organized his orchestra from among them, and gave them the lift of playing with him. To this accompaniment, Lily sang, and the boys went wild. In Cologne, she sang to a different accompaniment-that of enemy cannon. Lily told me a curious thing, All through her singing career, she suffered so from before-performance nervousness that she became actively nauseated. But the GI's cured her! Since singing for them, she has approached her performances without a qualm!

"If someone were to give me about five million dollars I would reorganize the operatic world. I'd have a great opera that everyone could natronize. I'd have two orchestras, with plenty of time for rehearsals. and I'd have all rehearsals on the stage. I'd send my young artists abroad for a few years, to study tradition. I'd do away with the star system and the repertory system. I'd prepare the most fluent performance of a given work, with the right people in the right parts, and then repeat it three or four times a week, until people got to know it. It's fun to dream up revolutions of this kind-I love music!"

# New Keys to Practice by Julie Maison

Sometimes your hands, wrists, and fingers will feel tired and sore after unaccustomed technical practice. This is not to be confused with nervous tension, stiffness, or lack of elasticity. The first long walk or the first horseback ride of the season would have the same effect on the muscles.

However, if the forearm feels strained, you are not playing correctly, for the forearm should take no feeling part in your technical activities. It should be only an anesthetized link to connect the elastic force of the upper arm with the fingers, into which the upper

arm passes firmness. When you cannot get the effect you want, play the piece without the pedal, bringing out all the melody lines and connecting all legato tones. In this way you find out just how to use, or swing, or rub, your fingers to produce the desired result. Then add the pedaland the interpretation will be doubly interesting.

No matter how bad your instrument is, remember that you can gauge intervals on any piano. And spanning the proper interval is what keeps up your control, accuracy, and much of your dexterity.

Practice the last part of your composition first-to avoid fatigue and aid your memory.

# The Effect Of Music On History to use it for purpos or political grounds. by Herbert Anteliffe

HE ANCIENT Greek view, that certain modes and certain melodies, as well as certain instruments, had a good or evil effect upon the moral character, is well-known and is discussed favorably or derided, according to the personal view of those who renew their acquaintance with it. Possibly in those days, days of smaller communities and more intimate communal life, music had more influence than it has to-day. Yet it is no difficult matter to trace some degree of influence of various kinds of music, and still more of individual melodies, on national and international movements almost from those days to

Most of this influence appears in recorded history only with regard to isolated events, but a careful reader s in these events a reflection of the general mentality of the period. No commander who did not believe in the influence of music would have allowed the minstrel Taillefer to lead the army, singing a popular song, as did William of Normandy at the Battle of Hastings. That this song had a great influence, not, of course, unsupported by military force and the personality of the Conqueror, is indubitable. Most princes and leaders of the people in the Middle Ages had their bands and minstrels and not alone for amusement or artistic edification. One authority, for instance, prescribed among the defensive appurtenances of a castle, "musical instruments to excite martial enthusiasms."

The popular story of how the minstrel Blondel sought his master, Richard Lionheart, by going round the prisons of Europe singing a song composed by that monarch, suggests music in the service of detective work more than in that of politics, but indirectly this song, by leading to the discovery and liberation of Richard, had a very definite effect upon the history of England and medigyal Europe, A little earlier than this, when Richard was not yet King of England but only Duke of Aquitaine, music was used against him by one of his underlords who, with others, revolted against him. This was Bertrand de Born, who combined the qualities of a soldier and a minstrel, making use of this latter to interest his soldiers in his aims and to encourage them to deeds of valor.

The popular soldiers' song in Germany during the late war, Wir jahren nach England had an early predecessor about a thousand years ago when Flemish soldiers joined political leaders in the hope of gaining land or booty and sang a long ditty with the constant

> Hop, hop; Willeken, hop! England is mine and thine!

Both words and music, it is said, were such as to encourage the young adventurers and the influence of Flanders, exercised in other ways in later centuries, upon English history was begun with music.

On the other hand the Britons and some of the earlier settlers from the Continent were encouraged by the music of both minstrels and monks to defend their land against later comers, and for a long time one of the means of rousing the Welsh to defend themselves against the Saxons was that of the music of voice or harp or both,

When Martin Luther determined to bring about reformation of Christianity in Europe he employed music very largely for this purpose, not, of course, so much for didactic or apologetical purposes as to arouse the spirit of the people who were not directly concerned with these matters. And with his music he did more and somewhat differently than he intended. His moral, and therefore political, control of the German people was almost complete, Ignaz von Dollinger, the great philosopher and reformer of last century, said that "in his hands the soul and mind of the German people were as the lyre in the hand of the artist," a over the resonators as possible, since this area prosimile that is particularly appropriate in view of Luther's knowledge and use of music.

Oliver Cromwell, too, knew the power of music and therefore put it under a control that made it serve his purposes. He was himself a capable musician and four mallets to be struck in the resonating center of of the art by those who were unskilled or who wished scale passages.

to use it for purposes to which he objected on moral

Not long after his time the tune Lilliburlero, often attributed though with no certainty, to the great composer Henry Purcell, gained its enormous popularity in England and Ireland.

> And the state of t de Jaja William Proprietor be property allegates

It was claimed by one writer to have "sung three kings out of their thrones," and in any case its influence was great. That it was the influence of the music and not of the words is evident from the fact that these latter, which were varied from time to time, were always purely nonsensical. This was not the case with such a song as When the King Enjoys His Own Again, nor, or at any rate less so, with Malbrough ca va-t-en querre. In all these cases, however, the music had some

Coming to recent time, what had the words of Tinnerary in them to encourage the British soldiers in the first World War? Similarly, Conan Dovle tells how a spectator of a battle in which Russian soldiers won a position "singing lustily from start to finish." When the spectator inquired what were the words of a song which could be so inspiring he was told they were "Ivan's in the garden picking cabbages," repeated

No doubt "a verse finds him whom a sermon shuns," but in religious and social matters, including those of national and international politics, a tune and its appurtenance, the instruments which introduce it to the public or recall it to their minds and voices, has an even more attractive and potent influence.

# Band Questions Answered by William D. Revelli

Is It Too Late To Begin?

Q. I am a solder twenty-two years old and have always been deeply interested in music. Although I have never had the advantage of formal study I believe I have the qualifications to become a capable musiclan. I play the saxophone and trumpet by ear. Do you believe I could eventually learn to play well enough to become a member of a good dance band?

—Pvt. W. J. S., California.

A. This is most difficult to answer in the affirmative especially since you have no musical background and are unable to read music. However, if you will seek the instruction and advice of a competent teacher, work long and faithfully, it is possible you might realize your ambition. Too often persons with limited background lack the necessary perseverance to succeed. At your age, technique and playing skills are not usually acquired with the same speed and ease as that of a Vounger person

#### A Point in Playing the Xylophone

Q. I should like some information regarding the playing of the xylophone. In four-mallet compositions should one play directly over the resonators in the middle of the bar, or on the tips nearer the lower part?

—R. M., Kansas.

The bars should be played as near the area directly duces the best tone and clarifles the harmonic progression. The area off the "resonating center" is inclined to be dry and unmusical. However, there are so knew how to make rules that prevented the misuse the bars. This is especially true in rapid and awkward

THE ETUDE

# Dressing for the Concert Stage

An Interview with

Vyvyan Donner

Fashion Editor, Fox-Movietone Motion Pictures

SECURED EXPRESSLY FOR THE ETUDE BY WINIFRED APPERSON

your concerts are bound to think that you are wonderful; but if you want to make other people admire you, you may have to make a special effort. In other words, you must dress for the strangers who come to hear you play or sing. Though it may sound odd, you can see the sense of it, for people whom you do not know are so much more critical than your friends. One should never appear "dressed up" on a concert platform; but the artist should appear "well dressed."

#### Correct Clothes for the Stage

Concert gowns should be practical, and should not wrinkle too easily. They should be designed to appear fresh for hours after the artist has completed her toilet. A whole evening is generally devoted to the giving of a concert, and the gown should look as well at the end of the evening, as at the beginning. I put nsiderable emphasis on color in fashions. Gay, colorful frocks are more pleasing to the eye, while neutral nes may have a tendency to look faded.

years, I find that a natural flair for clothes is Beware of tricky styles. If you want excitement in rare. The average concert artist has to cultivate our clothes rely on color, and fine accessories. In my it. It can be done; but the artist and music student 'Fashion Forecasts" that I produce for Fox Movietone, should make a detailed study of the correct style in I am careful to show trends, instead of fads, because dress for the concert platform, because part of one's novelties, no matter how ingenious or becoming, are apt to flood the country in an unbelievably short time. An artist's gown should be attractive, of course, and and everybody else will be wearing them. definitely becoming. Your own friends that come to

The artist should be careful in watching feature motion pictures for style news. Before copying the wardrobe of a star in any particular film, the artist should decide whether that is the way she wants to look in her setting, and if it will become her as a concert gown. If she does decide to copy the clothes of stage and screen stars she should be ever so careful not to add anything to the costume. She must remember that motion picture clothes are already dramatized; they are a little larger than life, a little more flamboyant, to attract the eye on that vast screen. If anything, they should be simplified for each per-

I would advise the professional women to study fashion magazines faithfully, not neglecting the advertisements. As a matter of fact, department store advertisements in or near one's home town will help to distinguish what is a trend, and what is a fad.

Watch the motion pictures in your home town for fashions in action. See how these styles really look in motion, and whether or not the lines are comfortable, and practical for the concert stage.

#### Dressing the Hair

It is so hard to make women realize that they should dress their hair to go with their costumes. No matter what she may think, there is more than one becoming



success depends upon the right gowns.

VYVYAN DONNER IN AQUA BLUE CREPE

FTER WORKING in the style industry for many

FOR THE THEATER OR OPERA Tunic Evening Coat in Multi-color Brocade



RECITAL GOWN BY HATTIE CARNEGIE Black Tulle with Bands of Cording



Courtesy of the New York Brees Institute DESIGNED FOR THE OPERA Beige Crepe Gown with Uneven Hemline



Courters of the New York Dress Institute CONCERT COSTUME BY HATTIE CARNEGIE White Faille with Gold Embroidery



TWO CONCERT GOWNS BY ADELE SIMPSON Beige and Electric Blue Crepe Draped Models

way for her to wear her hair. Strangely enough, the most frequent complaint that women make about new coiffures is that they make them look older, which is seldom true. The old coiffure will make a woman look veiled look to what would seem to be an extreme older because it is dated. If you do not believe this statement, look at some of the photographs that were taken of you four or five years ago. You will see for yourself. Those pictures will always look older than you are today simply because hair styles have changed; and you should change your hair dress to go with the

### The Recital Dress for the Music Student

An accompanying photograph shows a teen age music student about to play at a concert. She is wearing a charming, and youthful gown which can be made to serve a double purpose. Not only is it a most effective costume in which to perform at a recital; but it will be the envy of all at the high school "prom." This dress is of baby blue, with a full bell shaped billowy skirt of blue tulle topped by a long torso bodice of

F YOU could only see your face while you play!"

How often my mother, who was my piano teacher,

▲ repeated this warning, until she decided to do

something about it! Then she let me do it myself and

I continued it still farther. She casually put a small-

size mirror on the music-rack of the piano and let it

speak for itself. She knew I was going to practice one

or two of my pieces, which I could play from memory.

First I smiled and then I frowned when I looked into

that mirror. What I saw was amusing until I began

to think what people might think who would see that

while I was playing. I had counted aloud the time for

my music. Knowing that this would not sound well

while playing in public, I had kept my mouth closed

but had kept on moving my mouth, face and jaw. I

had been making funny and hideous faces while I was

Then I became curious about how other parts of my

body might appear while playing the piano. I leaned

the small mirror on the floor so I could see my feet.

This revealed to me that my foot continued beating



Baby Blue Tulle, Net, and Lamé gleaming blue lamé (metal cloth). This bodice has a broad band at the top with a flat bow encircling the shoulders in a drop shoulder effect. The shoulders and yoke of the dress are of blue net, giving a discreet

This is a most graceful dress for a concert debut because the skirt floats out from the plane stool in clouds of net, as the young pianist performs her program. If the student has not as yet completely mastered the art of walking on and off the stage, and taking her bows, this type of dress will help her to be graceful in movement.

#### Costume Jewelry

Much of our present costume jewelry has been designed with a musical motif in mind, and if properly worn, it is becoming to all ages. Whether you are a music fan or not, this glittering array of clip-pins, brooches, and bracelets, provide distinctive accents for all occasions. The musical theme has been cleverly



RECITAL GOWN BY ADELE SIMPSON Red Faille Model with Long Sleeves

sustained in every piece. Tiny clefs for earrings, or clefs in large sizes make effective chest pins or clips. Bracelets simulate a bar of music with the treble

clef, and quarter and eighth notes so realistic that you can almost hum the rhythm. Both silver and gold are used in these designs. The gold is particularly effective with black, gray blue, brown, and bright colors. The silver models shimmer more discreetly with gray and pastel tints, as well as with dark tones, and the high

#### Vyvyan Donner's Gown

The evening dress that I wear in my photograph is a Samuel Chapman Original. It is made of aqua blue crepe in simple fluld lines, with the skirt drapery drawn up toward a dramatic embroidered motif directly at the waist. A bunch of grapes, and leaves provide the sole trimming done in multi-color. The plain sleeves are short, and the neckline a V.

I would rather be chic than beautiful, because then you can be bright and interesting at any age, and it does not matter what time has done to you.

As In a Mirror by Leslie E. Dunkin

the time for my music, especially in the more difficult parts. Too, while not in use with the pedals, my feet would shift from one place to another, including being wrapped around the feet of the piano seat. My feet seemed to be doing almost everything but tap-dancing.

My next inspection was directed toward my hands. The mirror revealed that at times they seemed to be more like the hands of a dramatic director of a band or orchestra, From its place on a stand at the keyboard level, the mirror showed that my wrists were anything but easy and graceful. When they were not sagging distressingly, they were swinging my hands around in a carefree manner.

my appearance from the rear. I placed it in different places behind me and then adjusted my smaller mirror on the music-rack so I could see how I looked from the different angles. At times I was round-shouldered. At other times I was almost a hunchback. For another piece of music, I noticed my head seemed to be swaying and swinging, even more than my body.

With the various uses of my mirrors I caught myself becoming so interested in what I saw that I almost forgot what I was playing. I realized then and there that listeners would find it still easier to become and remain interested in what they saw rather than what they might be hearing. I continued persistently with my efforts to improve my appearances in the mirrors while playing; I wondered whether I might become so formal at the plane that I would spoil the spirit of the music being played. However, this worried concern was soon banished when I heard a sincere friend of mine comment about my playing, "You let us enjoy your music without any distractions while playing. We I made use of the full-length mirror to check up on your music without any distractions with forget about you while listening to your music."

THE ETUDE

# Report to the Nation

A Conference with

Edwin Franko Goldman

Founder and Director of The Goldman Band Leading American Authority on Bands

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Dr. Edwin Franka Galdman needs no introduction to any American who has ever played in a bond, listened to a band, or simply admired bonds. From September to December of 1945, Dr. Galdman mode a four of the Pealite Willford Area, ander the cospice of USO-Camp Sharw. Who the found there, no for a music is contented, has been the subject of national newspaper contraversy for months. With as they patientaries up generalized the subject of national newspaper contraversy for months. With as the patientaries up generalized outlences.

Army Bands I found there are in a terrible condition. In the forty camps, stations, and cities I visited, I did not find one really good band. Sometimes I put two and three bands together, and still I did not have a complete band with proper instrumentation. Army musical conditions were simply shocking. I was all the more shocked by them because of an interview I had had with General Pershing, shortly after the end of World War I. At that time, General Pershing said to me that, after hearing the military bands of England, France, and Germany, he was ashamed of the quality of the American bands and determined to do something about them, General Pershing actually did take steps to improve Army bands. He increased them in size from a minimum of twenty-eight to forty-five; he asked Walter Damrosch to report on ways and means of betterment; and he set up machinery for training schools. But-after World War I ended, all these

to what it had been-and that entire system is wrong. "Army bands are badly put together. Instrumentation is deplorable. Players are thrown together any which way: ten cornets overbalance a group that needs no more than five or six; some outfits have too many brasses, and others too few; some, too many reeds, and others none at all. As far as I was able to discover, there are no fixed standards for determining anything! Nor is this all. Some of the bandmasters had not the first notion of training their men, and some of the men could not even read music. Among the men themselves, band service is considered a sort of grim joke-I know nersonally of many excellent players who took care to hide the fact that they were musicians, lest they be put into one of the Army bands whose standards are such as to spoil the background they had al-

promising measures dissolved. The system drifted back

ready built! "In Osaka, I found an American Army band cf fifty-three who had not assembled, practiced, or played in three months! They were kept busy driving trucks and delousing buildings. The men themselves were discouraged. They couldn't get back into playing form in less than half a year. I tried out a number of Army bands in Manila, but could get no desirable concert instrumentation whatever. In the end, in order to play to our own boys, I had to use a native Philippine Band. And it was an excellent one! You can imagine how mortified I felt to be able to bring American men their favorite band selections only by means of a foreign

"It is not pleasant to have to report that, all through conquered Japan, the musical conditions were so superior to those of our victorious Army as to be posttively insulting! In Tokyo (where there are four regu-

"P ROM the Philippines and occupied Japan, I lar symphony orchestras, playing to full houses during for the strongest of themset a physical production." cellent organization played for me, they gave splendidly conducted, splendidly rehearsed, and splendidly instrumented renditions of the "Tannhäuser" Overture and a Glazounoff Suite.

"Now, conditions like this are shameful. It is bad for our soldiers to have so low a grade of music. It is bad for the musicians, not only in the Army, but in civilian life who go into the Army compelled to regard their stay there as a negative waste of time. It is bad for the nation to be forced to play second fiddle, musically, to foreign cultures. It is bad for our prestige to allow foreign-especially conquered-countries to see for themselves just how slipshod our musical methods are.

"What is to be done about it? A number of things! Directly upon my return home, I submitted a report of my findings and my suggestions to President Truman, to General Eisenhower, and to Secretary of War Patterson. These reports have been answered, and promise has been made that steps toward improvement will be taken. But mere promise is not enough! Something must be done, and done quickly, lest there develop a repetition of the situation that prevailed after General Pershing's efforts at the end of the First World War. For this reason, I hereby make appeal to all readers of The ETUDE, I shall outline to you what I believe should be done. I am preparing Petition Lists for patriotic citizens of musical taste to sign and send to Washington, demanding that official action be taken to rectify the musical conditions in our Army.

"Here, then, are the reforms I propose. Army Bandmasters should be commissioned officers. At present, they are not. They are warrant officers, with no chance of promotion. Army musicians are selected, as I understand it, on the basis of an unchecked application which they themselves fill out. They are asked what they can play; no one tests or supervises the abilities they report. Men who toot a bit on a horn not only can but do get band assignment, even though they know nothing whatever of music. Once they are 'in' the band, they get seniority rating-and, on the basis of nothing more than the passing of time, they can become bandmasters! Let's change this, Let's commission our bandmasters (as they do in foreign armies), let's give them a chance of dignified promotion, and let's base such promotion on ability only.

"My second step, then, deals with making sure of such ability. We should have a thorough and competent school for the training of band musicians and bandmasters. Tooting a horn won't do. Our Army bandsmen should know music. Certainly, those who aspire to become bandmasters should be as well equipped with theory, harmony, counterpoint, orchestration, instrumentation, history of music, and per-



DR EDWIN FRANKO GOLDMAN

formance tradition, as any civilian conductor. It is possible today to find potential leadership material, in music, as high as that of West Point. Let us make use of it, train it, use it as the means of building up Army

"In third place, there should be a Department of Music in the Army, just as there is a special department, or section, for medicine, and law. Such a department should define the size, instrumentation, and duties of the hands. Under the present system, Post music depends chiefly on the musical sympathies of the Commanding Officer. If he is indifferent to music, the men don't play. If he likes music to the point of having the men play fifteen hours a day, they do that. Such matters should be fixed according to musical standards. Again, the type of music played should be fixed according to musical standards. And there should be a thorough system of checking-up on the progressive abilities of the musicians.

"You may wonder, perhaps, that such conditions can exist in the Army of a country like ours, that has shown such remarkable interest in band development over the past years. Our schools and colleges have fine bands; the young folks are eager to play in them. Then how to explain the gap that exists between public interest and military accomplishment? What happens when the enthusiastic young civilian player gets into this strange military musical atmosphere? Well, one answer is that he doesn't like it! As I said before, many good players do their best to dodge Army band duty for fear it will harm them. The over-all answer isthat the system is wrong. And the system must be changed. I have just outlined steps for launching that

"Following the report of my findings and suggestions which I sent to Secretary Patterson, the Secretary replied as follows:

'My dear Dr. Goldman:-'I have your letter of 6 December 1945 with attached letter of 21 November, regarding the condition of the U. S. Army bands which you visited on your recent trip to the Far East.

'As a former field officer, I am fully cognizant of the need for good Army bands, not only for ceremonial and morale purposes, but also as a cultural factor in the entertainment field. No doubt the rapid growth of the U. S. Army during World War II made it impossible to develop as fine bands as you and I would have liked to see, although in many cases, bands of the type of the U. S. Army Band, the Army Air Forces Band, and the Combat Infantry Band do, I believe, represent the best in American band music. The time of your visit to the Far East was hardly an auspicious one to hear good Army band music, for during your stay the volume of discharges reached a point where all organizations, including bands, were not at their top efficiency. (Continued on Page 535)

#### Music in the Home

Bach: Brandenburg Concertos Nos. 3 and 4, and Bach (arr. Pick-Mangiagalli): Prelude from Unaccompanied Violin So-nata No. 6; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set

Bach: Cantata No. 78-Jesu, Thou My Wearied Soul; The Bach Choir of Bethlehem with Lucius Metz (tenor), Mack Harrell (baritone), and orchestra. Victor set

Sacred Songs: Elijah-Hear Ye, Israel (Mendelssohn); The Messiah-How Beautiful Are the Feet (Handel); Alleluia (Mozart); St. Matthew Passion-Only Bleed and Break (Bach); Mass in B minor-Laudamus Te Now Let Every Tongue Adore Thee (Nicolai-Bach-O'Connell); Dorothy Maynor (soprano) with Victor Orchestra, conducted by Sylvan Levin, and (in the last) with Philadelphia Orchestra, conducted by Eugene Ormandy. Victor set 1043.

The orchestra in the Brandenburg Concertos is a small part of the Boston Symphony and allows for an admirable clarity of line. The recording, made at the 1945 summer festival at Tanglewood, Lenox, Massachusetts, is good but thinnish in the string tone. Dr. Koussevitzky tends to treat Bach as a romanticist, and his use of the Sinfonia from the cantata "Christ lag in Todesbanden" as a slow movement to the third concerto is quite alien to Bach's intentions. The Sinfonia is given a more persuasive reading than the concerto, and, for this reason, should have been recorded independently on a separate record face. The Fourth Concerto is enhanced by the fine solo playing of the two flutists, Georges Laurent and George Madison, but in neither here nor in the other concerto do we encounter the admirable adherence to classical style that can be found in the performances of these works by the Busch Players (Columbia). The arrangement of the Prelude from the Sixth Solo Violin Sonata may be disparaged by the purist, but it

must be admitted there is a type of sweeping grandeur to this music which admits to orchestral treatment. But the result, as effective as it is, is a reclothing of Bach in a more modern manner.

The noted Bethlehem Bach Choir makes an auspicious debut with one of the composer's finest cantatas. The performance has a bigness to it which was probably not true of Bach's time, but accepted on its own terms it is a fine one. It is regrettable that an English text was used, but this will undoubtedly enhance the value of the rendition to many listeners. The soloists are especially good in matters of diction, but only Mr. Harrell emerges with artistic neatness; Mr. Metz often wavers in his pitch. No Bach enthusiast will want to pass up this set.

Miss Maynor's singing reveals some change in her voice; in the Now Let Every Tongue Adore Thee, which she sang for Victor prior to the war, the voice is fuller, while in the other selections, made recently, her voice has taken on what one critic has called a "flute-like" quality. This quality-which is somewhat unemotional-is quite fitting to the Mendelssohn and Handel selections and the excerpt from Bach's B minor Mass (the latter is usually sung by a mezzo soprano). The familiar Mozart Alleluia has the right spirit but the pace does not allow for perfect control in all of the passage work. The St. Matthew Passion air suffers from poor diction, but diction does not seem to be a long suit with Miss Maynor. Taken, all in all, this set reveals a growth in musicality on the part of the soprano, and the fact that she has chosen unhackneyed material recommends it to the listener.

Mozart: Concerto in A minor; and Tartini: Air from Sonata in G, Opus 2; Adolf Busch (violin) with the Busch Chamber Players. Columbia set 609.

Mr. Busch plays with stylistic understanding one of Mozart's most ingratiating concertos, in which the composer provides a strikingly arresting entrance for

# A Wealth of New Records

by Peter Hugh Reed



HELEN TRAUBEL

keeping with Mozart's time and over the whole thing there is an aura of old-world charm that is especially appealing despite the fact that tonally Mr. Busch leaves much to be desired.

Weber: Der Freischütz Overture; NBC Symphony Orchestra, direction of Arturo Toscanini, Victor disc

Sousa: The Stars and Stripes Forever; and Strauss: Tritsch-Tratsch Polka; NBC Symphony Orchestra, direction of Arturo Toscanini. Victor disc 11-9188.

Sousa: Semper Fidelis; and Lehár: Gold and Silver Waltz: Sigmund Romberg and his Orchestra. Victor disc 11-9221

Toscanini's performance of the Weber classic is the perfect approach to music combining as it does stylistic classicism with romantic feeling. It is one of the finest Chings the noted conductor has done for the phonograph. Though he plays the Sousa March and the Johann Strauss Polka with remarkable precision and fervor, somehow these performances seem too intensified for their own good. Both are splendidly re-

Romberg handles his Sousa with less formality. This type of performance seems more in keeping. The Lehár Waltz is light-weight music but Romberg has the requisite lilt. Fine recording

Ibert: Escales; The Philharmonic-Symphony Orchestra of New York, conducted by Artur Rodzinski, Columbia set X-263.

RECORDS

"FORWARD MARCH WITH MUSIC"

Copland: Appalachian Spring: The Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set 1046.

Siegmeister: Ozark Suite: The Minneapolis Symphony Orchestra, direction Dimitri Mitropoulos. Columbia set X-262.

Brahms: Symphony No. 1: The Hollywood Bowl Symphony Orchestra, direction of Leopold Stokowski. Victor set DV 4.

Ibert's Escales (Ports of Call) is a Mediterranean travelogue—the music gives us tonal pictures of Palermo, Sicily, Tunis-Nefta, and Valencia, Spain. The scoring is rich in color. reminiscent of Debussy and Ravel. This is a delightful score when performed with subtlety and nuance, but as heard it tends to be garish and blatant.

There is a quiet rhapsodic quality to Aaron Copland's ballet, Appalachian Spring, which he composed especially for Martha Graham. It is not a great score, but in poetic beauty and sweetness it is a gratifying one. As heard in the theater with Miss Graham and her dancers, it loses much of its charm, for there is no substantiation of its beauty and sweetness in Miss Graham's curious ballet work. As Koussevitzky performs it, it appeals, as Delius' music appeals, for its lovely poetic qualities and its delicate tonal coloring. A fine recording.

Siegmeister simulates a folk quality in his "Ozark Suite" which has appealed to us in concert, but heard as recorded here we fail to find a substantiation of that appeal, One is made conscious in this not-too-well recorded version of the crude orchestration, and only the final section-Saturday Night-comes off well on records. It seems a pity that the performance of this suite which Mitropoulos gave on the radio could not have been captured at the time. This one disappoints,

Mr. Stokowski is duplicating a lot of music he has made in former times for the phonograph. In the case of the Brahms First Symphony, the present set reveals a more straightforward treatment of the score than his previous ones. There is an admirable precision of purpose here, albeit a more romantic feeling for the music than is admitted by most con-

the solo instrument. The chamber ensemble is in ductors. The Hollywood Bowl orchestra plays well but does not rank with our best Eastern orchestras. Moreover, there is a dispersion of tone in the reproduction, noticeable especially in the woodwinds. The recording is extremely lifelike and on plastic material free from all surface sound.

Wagner: Lohengrin-Elsa's Traum; Helen Traubel (soprano) with the Philharmonic-Symphony Orchestra of New York, conducted by Artur Rodzinski. Columbia disc 12321-D.

Wagner: Lohengrin-Bridal Chamber Scene; Helen Traubel and Kurt Baum (tenor) with the Philharmonic-Symphony Orchestra of New York, conducted by Artur Rodzinski. Columbia set X-261.

Verdi: La Traviata-Ah dite alla giovine and Imponete; Licia Albanese (soprano) and Robert Merrill (baritone) with Victor Orchestra, conducted by Frieder Weissmann, Victor disc 11-9173.

There is admirable musical intelligence in Traubel's singing of Elsa's Traum and her part in the duet, but there is also a vocal maturity which to us seems less suited to Elsa than to Bruennhilde and Isolde. Kurt Baum, the Czech tenor, sings admirably in many ways, but his Italianate style is somewhat alien to

The continued assertion that we do not have fine singers today is certainly contradicted in the Albanese-Merrill performance of the two duets between Violetta and Alfredo's father from the second act of "La Traviata." This is beautiful and artistic singing which deserves the highest praise.

Kern: Show Boat-Excerpts: Original cast and orchestra of the Broadway revival, Columbia.

Here are the hit songs of Kern's finest operetta sung by the cast of the present Broadway revival. Columbia has contrived a well arranged set in a splendidly recorded memento of a great operetta revival.

A MARVELOUS ORCHESTRAL LIBRARY "THE EDWIN A. FLEISHER MUSIC COLLECTION OF ORCHES-TRAL MUSIC IN THE FREE LIBRARY OF PHILADELPHIA." A Descriptive Catalogue, Volume Two. Pages, 1055.

Over twenty years ago Mr. Edwin A. Fleisher, a manufacturer and music patron of Philadelphia, decided that as one of his musical philanthropies he would develop a different and much needed kind of musical library, in order to make available to the American public various orchestral and ensemble works otherwise inaccessible. For years he had been supporting an extremely fine orchestra of boys and young men, many of whom have been graduated to the major orchestras of the land. Mr. Fleisher realized that there was a vast number of valuable works in manuscript which the public could not possibly hear unless the proper copies of the parts and the score were made. The United States Government, through its relief program, established a project in 1934, which continued until 1943, to copy unpublished works by contemporary composers. Franklin H. Price, Librarian of The Free Library of Philadelphia, in his interesting introduction says: "The number of persons engaged on this project eventually exceeded one hundred; they copied nearly two thousand unpublished compositions, none of which could have been purchased. Practically all of the leading American composers and many from abroad cooperated by lending original scores so that their works might be copied and made available for performance." The scores were copied on durable rag paper, but the parts were made on transparent master sheets, so that it was possible to make some three-quarters of a million reprints. Mr. Fleisher assumed the cost of paper, ink, and all supplies, as well as transportation and insurance charges. The Library furnished the working

quarters and the equipment Materials for public performance have been borrowed by symphony orchestras and broadcasting stations here and abroad. Details relating to the loan of this music may be obtained from Franklin H. Price, Librarian of The Free Library of Philadelphia, Benjamin Franklin Parkway, Philadelphia, Pa.

### STORIES OF THE MASTERS FOR CHILDREN

"Chopin," By George Ruttkay, "Mozart" and "Tchai-KOVSKY." By Waldo Mayo. Three books with handsome colored illustrations by Andre Dugo. Each volume is forty-five pages (eight and a quarter by seven and one-half inches.) Price, \$1.75 each. Publishers, The Hyperion Press (Duell, Sloan & Pearce, Inc.)

These are very pleasing works designed for children and make durable gift books.

#### Berkshire Festival

"THE TALE OF TANGLEWOOD." By M. A. DeWolfe Howe. Pages, 101. Price, \$2.00. Publisher, The Vanguard

A delightfully told chronicle of one of the most interesting, impressive, and significant summer musical developments in the history of the art. Herman Melville and Nathaniel Hawthorne, in the summer of 1850, while visiting Stockbridge in the Berkshire Mountains of Massachusetts, on a picnic were driven to seek refuge in a crevice of the rocks of Monument Mountain, during a thunderstorm. Hawthorne thereupon conceived his memorable "Tanglewood Tales for Boys and Girls," which was published in 1853. This added a touch of romantic interest to the spot, which made

Mrs, Elizabeth Sprague Coolidge, whose very distinctive contributions to American musical centers has always been highly idealistic, started a musical movement in 1915, by giving Sunday afternoon concerts in the music room of her home at Pittsfield, Massachusetts. She persuaded some of the most eminent ensemble groups of famous players to join with her. Everything she touched was illumined with a notable light of culture. In 1918 she inaugurated the first Berkshire Festival of Chamber Music. This developed into the Berkshire Symphonic Festivals, first conducted by the late Henry Hadley.

SEPTEMBER, 1946

"FORWARD MARCH WITH MUSIC"

# The Etude Music Lover's Bookshelf



# by B. Meredith Cadman

Dr. Serge Koussevitzky, conductor of the Boston Symphony, developed this magnificent center and its festivals so that it has taken a permanent place in American musical history. The author of "The Tale of Tanglewood," which is an especially virile and lively recording of this notable accomplishment, was born eighty-two years ago in Bristol, Rhode Island. He is a former Pulitzer Prize winner.

#### Gershwin "Algerized"

"THE STORY OF GEORGE GERSHWIN," By David Ewen. Pages, 211. Price, \$2.50. Publishers, Henry Holt and

Horatio Alger (1834-1899), Harvard graduate, Unitarian Minister, wrote over one hundred immensely popular books for boys, which supplied the initiative for a whole generation of Americans by pointing how even the humblest may rise to great heights. George Gershwin, born in New York's teeming East Side, climbed up to surprising musical heights over the hard cobble stones of Tin Pan Alley, Mr. Ewen has written a very readable story of the highly gifted Mr. Gershwin's struggles and triumphs which will, after the pattern of Alger, inspire many. There is one little

After Mr. Hadley's resignation, due to ill health, point in the story of Mr. Gershwin's strikingly successful Rhapsody in Blue which his biographers seem to miss. Mr. Ferde Grofé, pianist, was brought into counsel at the time Mr. Gershwin was working on the rhapsody and made very valuable structural and orchestral changes in Mr. Gershwin's original design. Mr. Grofé is one of the ablest orchestrators of modern

#### WRITING ABOUT MUSIC

"COMPOSER AND CRITIC." By Max Graf. Pages, 331. Price, \$3.75. Publisher, W. W. Norton and Co., Inc. The office of the music critic is that of a kind of musical weigher. His task it is to employ his gifts to discriminate between the good, the bad, and the indifferent, and then to elucidate the public upon the aesthetic reasons why such judgments are made. He may condemn or praise, inspire or depress, but at all times he must enlighten. With all his diorisms he must never fail to interest the public he seeks to reach with helpful opinions. The very fact that he dares to play the role of critic presupposes rare gifts of nicety of perception, as well as long and profound study into the

be criticized. Unfortunately, in the earlier days of our country, despite the fact that we can boast of many learned and brilliant critics-men of discernment, wisdom, fairness, and literary gifts-the great body of musical criticism in the past in the United States was given over to ambitious amateurs, in no sense qualified to present worthwhile opinions. Dwight, Thayer, Huneker, Krehbiel, Finck, Henderson, Gilman, and their followers left definite and distinguished impressions, -but they were few.

art, the history, and the technique of the subject to

Mr. Graf's book is one of the first to provide a history of musical criticism, from the time in the early eighteenth century when Johann Adolf Scheibe told the world what he thought of the works of Bach, which we quote below:

"This great man would be admired by the whole nation, had he more agreeableness and did he not keep naturalness away from his compositions by employing bombastic and intricate devices and darkening beauty with overelaborate art. He judges the difficulties of his music according to his fingers. His compositions, therefore, are difficult to perform, as he demands that singers and instrumentalists perform with their throats and instruments the same feats he can perform on the clavier. This, of course, is impossible. All the ornaments, all the little grace notes, and all that are known as agréments are written out in full. Therefore his compositions are deprived of beauty, of harmony, and of clarity of melody, since the song is unrecognizable. All voices must work with each other, all with the same weight, so that it is impossible to recognize (Continued on Page 500)



#### Music and Study

#### Too Much Movement

Doesn't the kind of technique you advo-Doesn't the kind of technique you advo-cate produce excessive body and arm move-ment at the piano, so much so that pupils are criticized severely for their distracting mannerisms in playing?—U. B., Colorado.

The spontaneous activities of children are almost always excessive, filled with bounce, zip, dash, Why, then, should we teachers deliberately restrict movement in such a complex physical activity as piano playing? As to exaggeration in older students, this is absolutely necessary at first in order to attain freedom of the larger muscular coordinations which have become tensed or even atrophied from malusage or nonusage.

What is the teacher's chief job in teaching children? Isn't it to help them enjoy themselves at the plano, and to furnish them the tools in order to play freely and happily? So what if they do move about excessively for a while? I have never had difficulty in routing out excess movement or reducing lost motion in youngsters, after the right playing principles have become automatic. The only ones who give me trouble are the gifted children. And why do we have to tussle with them? Simply because, being gifted musically and mentally, they are usually blessed with a superabundance of vitality. It takes a lot of planning, effort and persistence to school this physical exuberance in the paths of good plano playing! I find it almost as difficult to channel these sheer animal spirits as to direct the supernormal musical and mental powers of talented children.

Wouldn't you prefer to face the problem of curbing exaggeratedly free movement rather than to be compelled to slave for months or years limbering up one of those pathetic cases of tight constricted one indeed. players? We meet these baffling cases all the time, both children and adults. They are among the thousands of frustrated beings who have never been permitted or taught to use the large muscle masses freely and swingingly, but have been doomed by criminal methods which result in fixed claw-like fingers, and rigid ironclad hands and arms. It is truly sad to note the number of letters sent to me from correspondents of THE ETUDE asking how to cure bad cases of stiffness and contraction.

On the positive side, I can point to hundreds of teachers everywhere who have intelligently applied the simple, sound principles enunciated in these pages and whose students do not play with exaggerated mannerisms. The pupils of these teachers win the highest prizes and the best "ratings"; they are considered tonally, musically, and technically tops in their communities. They are the happy teachers; and most important of all, they have the happy pupils.

Recently, at a movie, I, along with the rest of the audience, was startled and amused by the spectacle of a young boy (about four or five) who was leaving the theater with his mother, Right from the front of the house, along the entire list of interpretation points which are length of the aisle to the door, he in- "musts" for all my students. If you somersaults. Neither the pleas of his twenty-nine tests to your pieces, I am mother nor the chuckles of the audience certain you will discover not only what deterred his uninhibited exuberance. He "alls" them, but how to improve them. up enormous amounts of energy. But did into a positive point of pianistic in-

# The Teacher's Round Table



slow singing compositions, many of the tiems are equally valuable for rapid and 24. After long strong notes am I careful brilliant pieces.

I sincerely hope you will be able to study with a good teacher soon, for that's 25, Am I especially sensitive in my treatthe only way to make sure steady prog-

Although the tests (by no means all-

inclusive) are applicable especially to

- straight-forwardly? Do I play it with a commanding
- Have I discovered the long, moving
- Do I respect all indications by the phrasing?
- 5. Do I pay constant attention to balancing the elements of activity and rest in phrase and motive enunciation and answer?
- 6. Am I tied down to bar lines? Do I unmusically accent first beats or give other unnecessary and musically disrupting meter accents?
- Do I guard against playing the left hand before the right especially on the first beats of measures?
- of p and f. or fast and slow? of f and n?
- erately enough?
- ing diminuendos?
- after a retard?
- solid bass bottom?

- 17. Do I use enough soft pedal, not only for p and pp, but for color change? 18. Do I treat "reminiscences," that is
- returning or repeated phrases and themes, sensitively and variedive 19. If a phrase is unsatisfactory, would
- a change of fingering help it? Mus Doc. 20 Do I work carefully toward the highest point of the phrase?
- Noted Pianist 21. Do I cut up the phrase into too many and Music Educator short fragmentary groups?

  21. Is the tone quality I use suited to the
  - kind of phrase? Does the physical (technical) approach I employ make the phrase sound well-molded and
  - 23. Do I avoid stressing or deliberately articulating (a) passing or dissonant tones (b) syncopated tones?
  - to play shorter notes with less volume
  - ment of repeated melodic notes, or similar notes located near each other? 26. If there is a series of melody tones of the same value do I employ a "bowarm" curve in order to avoid monotonous and mechanical single-tone
- enough scale of tone and dynamics 27, Do I use this bow-arm, elbow-tip curve to assure the musical articulation of all phrase groups?
  - 28. Are my fortes really forte, pianos really piano, and so forth?
- composer as to tempo, dynamics, and 29. Do I use the damper pedal economically enough? Do I shut off the vibrations of conflicting harmonies?

### Which Sonatas?

Will you give us an outline for the thorough study of sonatas and the sonata form? Which sonatas should be studied before Beethoven is attempted?—F. L. A., Texas.

That's a very apt question; I'm glad 8. In slow poetic pieces are there places you asked it. Most teachers think it unwhere I make sudden tasteless changes necessary to plan a good sonata course for their students, or are too timid or 9. On the other hand, in rapid pieces lazy to do so. Consequently, pupils ar-(usually classics) can I make more rive at a technically advanced grade effective phrase or measure contrasts without the least understanding or appreciation of the sonata form or its de-10. Do my crescendos start late and softly velopment. They have been fed on some enough, and my accellerandos delib- easy third-rate sonatinas, then perhaps a Haydn or Mozart Sonata, and perhaps 11. Do I avoid making interminably long a movement of one of the easier Beerelards, and long-winded unconvinc- thoven Sonatas. They are lucky to have had even this insufficient diet! Such a 12. After a diminuendo do I revitalize the haphazard experience usually dulls the tone and phrase when it threatens to pupil's zest, and forever frustrates en-

oyment of this all-important form. 13. Do I return to a tempo immediately Why not be sensible? After you have assigned a few easy and moderately diffi-14. Are there one or more points of com- cult sonatinas, change to some of the plete repose in the piece? Do I play outstanding ones; for good examples, see these with sufficient calm to com- Frost's "Six Classical Sonatinas" (two each, of Haydn, Mozart, and Beethoven) length of the aisle to the door, he in mass state on making his exit by turning will conscientiously apply each of these issted on making his exit by turning will conscientiously apply each of these is not included the stronger inside. Then switch to some of the lovely prefingers of my hands in order to Haydn sonatas from Podolsky's "Classtrengthen the top melody and the sical Sonatas." Vol. 1. After this, assign two or three Haydn Sonatas, and the deterred his uniminitied exuberance. The assumption of the first simply chose not to walk out, and to burn As you see, each question can be turned in the sum of the first simply chose not to walk out, and to burn As you see, each question can be turned in the sum of the first simply chose not to walk out, and to burn As you see, each question can be turned in the first simply chose not to walk out, and to burn As you see, each question can be turned in the first simply chose not to walk out, and to burn As you see, each question can be turned in the first simply chose not to walk out, and to burn As you see, each question can be turned in the first simply chose not to walk out, and to burn As you see, each question can be turned in the first simply chose not to walk out, and to burn As you see, each question can be turned in the first simply chose not to walk out, and to burn As you see, each question can be turned in the first simply chose not to walk out, and to burn as you see, each question can be turned in the first simply chose not to walk out, and to burn as you see, each question can be turned in the first simply chose not to walk out, and to burn as you see, each question can be turned in the first simply chose not to walk out, and to burn as you see, each question can be turned in the first simply chose not to walk out, and to burn as you see, each question can be turned in the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose not to walk out, and the first simply chose melody rich basic support at all (K282) Sonatas, followed by several not (Continued on Page 525)

HEN Yehudi Menuhin was one year old, his parents often took him to concerts because they couldn't afford a sitter to take care of him at home. The baby would sit there quietly, listening to the music, never crying. Two years later his father bought him a toy violin and a toy bow. Yehudi tried to "play" it as he had seen it played in concerts. and when the violin didn't give a tone he dropped it disgustedly on the floor. Instead of scolding him, his father bought him a quarter-size violin and Yehudi began to take lessons. "But my parents"-Menuhin recalls-"never hinted that I might amount to something, I was simply told to practice, and I did."

At the age of seven, Menuhin played the Mendelssohn Violin Concerto with the San Francisco Symphony before an audience of 9,000 people who went wild. When he was ten he had his debut at Carnegie Hall. The New York music critics, most of whom hated the very word "child prodigy," immediately recognized the boy's "exceptional musical intelligence and sensibility."

This was in 1927. The same year, in Berlin, Yehudi Menuhin played the three great "B" violin concertos-Bach, Beethoven and Brahms-with the Philharmonic Orchestra under Bruno Walter, After this famous performance the pink-cheeked, fair-haired boy in velvet knee breeches found himself lifted up and kissed by a frail, little man with a wild, white mane. "Today, Yehudi, you have once again proved to me that there is a God in Heaven," the old man said. His eyes were shining with tears. His name was Albert Einstein.

Other great violinists fascinate their listeners;

YEHUDI MENUHIN

Menuhin touches their hearts. People instinctively feel

his devotion to good music behind the sense of style,

the absence of sentimentality, the pure warmth of his

tone. It has been said that he inspires religious feelings

in his audiences, that there is the hushed atmosphere

of a cathedral when he plays, Hard-boiled music critics

use such words as "divine" and "heavenly" to describe

a performance by this easy-going, healthy, husky

Menuhin has never been satisfied with just playing

a piece very well. "Music," he says, "is so close to hu-

manity that one must go to humanity to develop one-

self as a musician." Ever since he was a little child he

has been close to "music and humanity." His first

musical recollection was hearing his father sing the

sad, haunted Hehrew songs Moshe Menuhin had grown

Wise Parental Guidance

Menuhin's great grandfather, in Russia, had been a

famed chief-rabbi who composed devout hymns. Yehu-

di's father ran away to America at the age of sixteen

"My father had only three lessons in his life. He

because he wasn't allowed to play the violin.

young man with the build of a baseball player.

# Yehudi Menuhin's Magic Bow

# by Joseph Wechsberg

Joseph Wechsberg, a frequent contributor to The New Yorker and other magazines, first appeared in THE ETUDE in July 1946, with a sprightly article on "The Claque in Grand Opera." His appraisal of Menuhin's gifts is keen and sensitive. - EDITOR'S NOTE.

had to practice secretly in the cellar of the house in the funny papers and led a life of real leisure. Jaffa, Palestine, because his orthodox family didn't like his playing 'frivolous' music. They sent him to Talmud school where he had to sit still for twelve hours a day. His only recreation was to fly his kite for a few minutes between lessons. He always longed to learn an instrument but never got around to it. When I began to play he used to say that his dreams had finally come true in me."

Menuhin has often admitted that he owes all his success to the wise guidance of his parents. Even when he was famous the world over as a child prodigy, both did everything in their power never to let Yehudi become aware that he was in any way different from other children. They knew that ambitious exploitation has ruined many a youthful talent. Until he was grown up he never gave an interview, never knew the meaning of money. never heard such words as "career" or "success."

Yehudi, and his younger sisters Hephzibah and Yaltah, grew up much like other children of well-to-do families, except that their parents never let them see a movie or listen to the radio, and that they traveled more. They had

playmates, picnics, bicycles, liked ice-cream, and hated to practice music. Yehudi's concert schedule didn't permit him to attend regular school. The children were taught by their mother and later had private tutors. Even when he made \$100,000 a year, Yehudi was given a weekly twenty-five-cent allowance. His greatest thrill was to read secretly in bed with a flashlight.

Menuhin's parents let the child play only twenty concerts a year. In between were long stretches of relaxation and fun. The Menuhin place in the Santa Cruz Mountains, near Los Gatos, California, echoed with happy laughter. Yehudi was reading and tinkering with automobile engines. If he hadn't become a violinist, he says, he would probably now be in Detroit. Until he was three his father and mother spoke Hebrew at home. He has almost forgotten Hebrew now, but he speaks fluent French, German, Italian, and Russian.

When Yehudi was seventeen his parents did something unheard of. They canceled all his concert appearances, turning down fabulous offers. To bewildered managers they simply said, "We want our boy to have two happy, carefree years before he belongs to the world." With his sisters and a crowd of friends he rode horseback, swam, played music, went on hikes, read

When Yehudi Menuhin reappeared on the concert stage, in 1937, he had become a mature, broad-shouldered, robust young man who had been spared the emotional turmoils of an adolescent child prodigy. He embarked on his first tour around the world. He played one hundred and ten concerts in sixty-three cities and thirteen countries. They were all sold out. The critics went overboard. The London Times, a paper not customarily given to violent overstatement, said: "It is easy to write the simple and final word 'perfection' against his performance." No more of that "wonderful child" stuff. Menuhin had his stature as man and artist now. How right his parents had been!

#### First World Tour

Yehudi went through Europe surrounded by the entire family-father, mother, sisters Hephzibah and Yaltah, and an accompanist, and secretary. At times this accumulation of talent created problems. In Paris they rented a house and had three pianos, one each for Hephzibah, Yaltah, and the accompanist. In a fourth room Yehudi was practicing the violin. Every morning the three pianos and his violin would go full blast, scaring the neighbors out of their wits. After lunch the caravan would go for a walk, or for a bicycle ride in the Bois. "No one would talk about music, Vehudi says "After five hours of practicing you don't feel like talking about music."

One day Georges Enesco, the famous Rumanian violinist and composer, came to the house while Yehudi and his sister Henhzibah were playing a Beethoven Soneta together, just for the fun of it, Enesco listened for a bit and went over to see father Menuhin.

"Why don't you let Yehudi and Hephzibah appear together in a concert?" Father Menuhin was doubtful. "A brother doesn't play concerts with his sister, Itit's not being done," "Why not? Hephzibah is an accomplished pianist. They'll get along fine. And you'll need one piano less in this house."

Yehudi and Hephzibah Menuhin were an immediate success, and for a few years they were the greatest brother-and-sister attraction on the concert stage. It was as though a new world had opened to themsomething they were able to discover together.

"We understood each other so well that we were really like one person," Menuhin said. "We would be playing back to back yet each would know exactly the other's feelings and intentions. It was sheer joy to play with Hephzibah. She has a fine sense of style and is the most disciplined woman I've ever known. I like to think of her as an English garden, the trees and hedges beautifully shaped, the lawn clean cut. Yaltah reminds me of a blooming tropical garden, where everything grows wild. I am somewhere between them."

#### Folk Songs for the Children

The war broke up the team, In London Yehudi had fallen in love with an Australian girl, Nola Ruby Nicholas, and married her after a short, violent courtship, Hephzibah, in good team spirit, married the brother of Yehudi's wife and during the war stayed

with her husband in Australia. Yehudi has become a happy father. The Menuhins

have two children, their (Continued on Page 532)

Guy Maier



Correspondents with this Depart-ment are requested to limit Letters to One Hundred and Fifty Words.

In the end it all comes to this: you

must choose whether you want your stu-

from the instrument. If you choose this

latter objective you will find that free

untrammelled movement is at first ex-

reduced later without danger of impair-

On Interpretation

on account of the housing shortage I am compelled to live in a small town where there is no opportunity to study with a good teacher. Although I am a serious student and practice four hours a day, I find that I soon reach the "end of my rope" with the

pieces I am studying. Can you give me some general aids in interpretation? I know how

difficult it is to give such "absent" treat

difficult it is to give such "assent treat-ment and how impossible it is to offer sug-gestions to anyone you have not heard play, but I need help so badly that I am writing anyhow, on the chance that you will be able to give a new lease to my musical life. —W. E. N., Minnesota.

The best I can do is to offer this check-

terpretation.

On account of the housing shortage I am

ing the pupil's playing mechanism,

An Interpretative Check-Up 1. Do I begin a piece simply, richly, So, please don't curb your youngsters too severely. Let them rejoice in the physical lift and "kick" which piano

to project it convincingly? playing gives them. To children (and rhythmic pulse of the piece?

adults as well) playing the piano must offer physical exhibaration and bodily relaxation as well as emotional release. If it does not, its function is a very puny

dents to play with hard, clawed fingers and stiff arms, perpendicularly pushing, bitting, and vanking the keys, or whether you want them to feel gentle key-contact, caressing, brushing, drawing the music

nedlent. The lost motion can easily be

municate the reposeful mood?

SEPTEMBER, 1946

"FORWARD MARCH WITH MUSIC"

# Publishing a Popular Song

An Interview with

# Helmy Kresa

Music Editor and Chief Arranger Irving Berlin Music Company

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

OST amateur popular song writers fail with their brain children, and invariably blame this misfortune on hard luck. They are convinced that their songs are better than those heard over the radio, and finally give up the struggle thinking that evil forces conspired against their getting a "hreak"

As editor and chief arranger for one of the best known publishers of popular music in America, I have heard many tales of woe. However, in most cases the fault lies with the amateur song writer. So often he thinks that writing a song is a short cut to fame and fortune. His friends and family think that he writes "hit" songs, and he can't understand why the publishers return his manuscripts unopened. The amateur does not realize that music publishing is an industry, and that it cannot be "crashed" just because he has a song that he thinks is good.

#### Songs Returned Unopened

The publishing industry has had bitter experiences with amateurs, Years ago, publishers would try over each song submitted. If they found that they could not publish the song, it was returned to the owner with a rejection slip enclosed. Later, the publisher would put out a new song, and after it had become a success an amateur writer would start a law suit. He would say that measures four and five of his song, the one that had been rejected, were similar to measures nine and ten of the publisher's song. To my knowledge, I don't believe that any one has ever collected any money from these legal battles; but these nuisance suits have cluttered up many legal departments. This is why manuscripts are now returned by the publishers

There are always new composers, new lyric writers, new song writing teams. How did they get there, and why couldn't it be you? Well! maybe it can!

#### The First Step

Let me give you an outline of the inside mechanism of a popular publishing firm. A successful writer of songs walks in with his latest creation. Let us assume that we like his new song, and accept it for immediate publication. The song writer is pleased because his last three numbers were not accepted by our firm. He sings or plays the song, and I write it down on manuscript paper. We copyright it, as the composer seldom does this, and then I arrange a piano part. It must be a simple piano arrangement that is easy to play, and will do the tune justice. I could arrange it with lush harmonies, and give it a Kostelanetz setting, or a complicated treatment that the late Glenn Miller used: but who could play it? A music publisher is in business to sell music, so simplicity in the piano arrangement is most important.

The music is sent to an engraver, and a title page or cover is ordered. This as a rule does not turn out to our liking. (I am happy to say that title-pages are not in my department.) The actual sheet music does not popularize a song. We must have other material. Orchestrations have to be made, and printed in sev-



HELMY KRESA

eral keys for radio singers, and swing bands must have special dance orchestrations. When all of this material is assembled, our "song pluggers" or "contact men" as they are also called, go to work on the song. They are the men who go out and get the "plugs" on the air. They "dine" the orchestra leaders, singers, program directors, on down to the pianist in the corner tayern.

Our "song pluggers" have been asked to concentrate on the song that we have picked, and to try to get it before the public. All of this may cost the publisher from \$1,000 to \$20,000 or more. Will it sell copies? The publisher has his fingers crossed, and the best that he can do is to keep his faith in the song. No one can tell if a song will sell; but the best way to find out is to have it played so that the public can hear it.

The next time you hear a popular song on the radio make a check and see if four weeks later it is still being played. If it is not, you can safely say that some publisher guessed wrong; and every time he guesses wrong it costs him several thousand dollars.

#### Analyzing A Song

There are a few things that are helpful to the publisher in analyzing a popular song. (1) Does the title have appeal, and is it fresh? An old saying put in a new way is always good. (2) Does the lyric fit the melody and has it universal appeal? (3) Is the melody original, and is there a "perfect marriage" between the lyric and the melody? (4) If it is a rhythm song is it rhythmically up to date, or is it "old fashioned?"

The publisher's next considerations are: Will the bands play it? Can people dance to it? Will singers sing it? Is the range too wide? Will both girls and men sing it? Is it strictly a man's song? Is it strictly a woman's song? Is the title quickly discernible or would you have to hear eight bars to find out what the song was about? Will the first four bars of the chorus entice the listener?

#### Publishing Your Song

As it is a waste of postage to send your song to a legitimate publisher, what are you to do? There are only two ways to publish your song. (1) Go to New York, and if you do not have the means to support yourself, get a part time job, and then start calling on the popular publishers. You may have to keep calling on them from six months to a year before the publishers will begin to know your face, and take you seriously. I could name a dozen hit writers who are well known now who were once warming the benches of the outer offices of the New York popular publishing firms, just as a new crop of unknown writers are sitting there right now. Some of them will fall by the wayside, and some will become famous; but that will depend entirely upon the courage and stamina of the

(2) The second way is much easier on you, and if you have written that "hit" song, it will come to the surface. Do you remember a song called It's a Sin to Tell a Lie? It was written by an unknown amateur in Baltimore. He gave the song to every small and big time band leader, and asked them to play it whenever they could. He went to the local radio stations, and asked them to perform the song. Very little happened for a while; but he kept on exploiting his song, and the people in Baltimore kept hearing it. The song grew on its own merit, and people started to send in requests for it. A demand was created at the local stores. These stores knew nothing about the song; but they started to order it from their jobbers. Jobbers handle all published music. Two copies, five copies, twenty copies, and fifty copies were ordered. A tremendous demand started. Publishers dream about such things. A large New York publishing house secured the rights, and put their whole organization behind It's a Sin to Tell a Lie, and it became the biggest seller of the year.

#### Starting Your Song at Home

You can "start" your song locally at your nearest radio station. Make a list of all of the places in your vicinity where popular music is played or, better still, sung. Ask them to use your song whenever they can. Keep going on a small scale, and a bus-fare budget. If your song is as good as you think it is, they will use it. It may even help the band leader and the singer to further local talent. Start to cover more territory, and use your ingenuity, because the opportunity that you have been looking for may be right under your nose. Watch the name bands that play a one-night stand in your community. If you have had a little local success to report to a famous band leader, he

will listen to you. Some funny things have happened. Many a band or singer was made by one song. A band likes to be identified by a song that they introduced. Be sure to keep in mind that the orchestra leader has to spend money to have a song arranged. This takes time, so you must not expect to hear your song over a coast to coast network the next day. If you arrive at the stage where a big band leader is sincerely interested in your song, keep your fingers crossed. Eventually, he will try it out on his public. If they like it, and a demand is created, your first song is on its way, and your big troubles will begin. Your name value and your bank account will temporarily increase; but you had better start worrying about your next song. Unless you have a song to follow, you (Continued on Page 533)

THE ETUDE

### Music and Study









LILLIAN NORDICA

VOUNG PEOPLE of today know little of the great

ponents of bel canto lived and accomplished their best

work in the period from 1850 to 1920. For instance,

three sopranos who were great favorites with the audi-

ences of their day are mere names to present day

opera and concert goers, Christine Nilsson, Jenny Lind,

Malibran; and since at the time when they won renown there were no such things as phonographs and

records there is no way of estimating just how beau-

tiful their voices were, how they would compare with

those of later days. One famous soprano of about that

time, Adelina Patti, was indeed heard by a few now

living on one or more of her many "farewell tours."

On one of these, at a concert in the Metropolitan

Opera House she included an act from "La Traviata"

in costume, still slim, vivacious, piquant; but, although

her voice was true, flexible, and she made no excessive

demands on it, it could not have been the voice which

Mme. Abbey, wife of the impresario with whom

Mme. Patti had signed a number of contracts, once

told of a visit to the lady's Craig-y-nos castle when

one of these contracts was pending. There were a

number of other guests and these all assembled in the

drawing room before dinner, but remained standing

until Mme. Patti, beautifully dressed and bejewelled,

swept down the stairs and made a dramatic entrance.

Mrs. Abbey had become rather bored with the demands

"Just wait until I get this contract signed," was the

A German soprano whom some will remember was

Materna, She visited the United States on a concert

tour after retiring from opera. On one evening she

was billed to sing the Liebestod at an orchestral con-

but a seductive appearance. She was plain, very stout,

and, as so many German women singers used to do,

whether stout or not, wore a bright red evening gown.

But the moment she opened her mouth one forgot all

this. The great rich voice, the dramatic fervor, swept

her audience away with her. At least vocally she must

A Dramatic Coloratura

at the Metropolitan, under Dr. Leopold Damrosch,

Walter Damrosch and Anton Seidl, a very popular

Brünnhilde was Lilli Lehmann. In the Valkyr attire,

with long reddish golden wig, she was very handsome

and stately. She was also a great singing actress, and

most particular that the stage be set just as she wished.

If not she would insist that it be changed. At one dress

rehearsal she picked up a large simulated rock, by no

means light in weight, carried it to another part of

For some years during the German Opera regime

have been a superb Isolde and Brünnhilde.

When she came on the stage she presented anything

and asked her husband if they could not leave.

reply, "We cannot leave before that."

cert in Brooklyn

had charmed earlier generations.

sopranos that their grandparents heard. Yet

many of the most exquisite and finished ex-

LILLI LEHMANN

ADELINA PATTI

NELLIE MELBA

# Great Sopranos of Yesterday

A Review by

# Elise Lathrop

Well Known Critic and Writer

the stage and slammed it down where she wished it. and make those appearances for which in those days, Lilli Lehmann had a thoroughly trained voice and prided herself that although a great dramatic soprano

she could execute coloratura as well as any lighter voiced singer. During one season she demanded that the management put on one of the old Italian operasit was either "Norma" or "La Traviata"-that she might convince the public of this ability. She had her wish and proved convincing, and this is important for modern students to bear in mind, as showing the necessity for thorough schooling, no matter what the vocal timbre. Too often one hears singers, and these not amateurs, who cannot execute properly a trill or

chromatic scale. Our own Lillian Nordica was another example of thorough training. She is said to have begun her operatic career with coloratura roles before coming to the big dramatic ones by which she is remembered, such as Brünnhilde, Isolde, and many others. She had great success at the Metropolitan both in these roles and in lyric ones. An Italian remarked at this time that she was the only non-Italian singer at the opera house whose Italian was perfect, and her French, too, was highly praised. She was equally successful in concert and oratorio, and it was on what was probably intended to be a farewell tour including Australia and other "down under" places, that she met a lonely sud-

In 1913 while on the S.S. Tasman in the Gulf of Papua, the steamship ran upon a reef. She was landed on Thursday Island, but suffered an attack of pneumonia. She continued her journey to Java where she died. Her death put an end to a project dear to her heart. She had hoped to found a great music school and a theater in this country, where young singers and other musicians might receive thorough training

without first establishing a European reputation, there

#### A Brilliant Era

The most brilliant period which the Metropolitan has ever enjoyed was when the members of the company included, Nellie Melba, Emma Eames, Lillian Nordica, Emma Calvé, and a little later, Marcella Sembrich, and Sophia Scalchi, the contralto (whose voice one critic declared, had three distinct registers) while among the men were the two De Reszkés and

Pol Plançon. Mme, Melba was noted in her native Melbourne as an amateur concert singer when Remenyi and Isidore Luckstone visited Australia on a concert tour. Mr. Luckstone heard her a number of times and greatly admired her voice. To him she confided her longing to sing in opera but her Scotch father would not hear of it and as she was living at home she had no chance. However, she finally got to Paris, studied with Marchesi, and her brilliant career was launched. Her voice was of rare beauty, her high notes clear and rich. She could and did-for in those days encores were allowedsing the final trio in "Faust" without showing the slightest fatigue from previous demands of the role, and then sing the entire number over again in equally splendid voice. She was not much of an actress, and it is said that Jean De Reszké undertook to improve her acting. She was heard plaintively asking, after a performance with him: "Was that better, Jean?" But people hardly expected opera singers to be actresses or actors in those days until Calvé thrilled opera goers with her wonderful performances of Carmen. So popular was this opera with her in the title role that she was given few opportunities to sing the other roles in her repertoire, which was by no means limited. A few occasional performances of other operas were given but the public demanded Carmen and always Carmen, and since this meant a sold out house the management was reluctant to stage others. A beautiful woman, with a rich warm voice, a gifted actress, she is still remembered admiringly. (Continued on Page 526)

VOICE

# Reminders About Music Study

by Kathryn Sanders Rieder

we must do a great deal of this control whether the guidance of a skillful teacher), or whether the guidance of a skillful teacher), or whether it is well for us to remember we try to teach another, it is well for us to remember some of the basic determiners in all learning that will condition our progress as absolutely as any purely musical or technical consideration.

Consider the law of readiness. We know that a child learns best when he is ready to learn. He may be ready of his own will or he may have been prepared by his teacher. Expecting him always to be interested at the outset is to court failure. But a consideration of ways to win and increase his interest in learning his music is a time and energy saver. That it is not always necessary is largely due to the nature of music, which does more of its own motivation than do most subjects. Often the child hears music, is attracted, and comes paring yourself to play the very pieces you like." for the lesson wanting to learn. It is as simple and as profound as that many times.

But for other times the teacher will do well to be on the alert to judge the mood of the pupil as he comes to the lesson. One skillful teacher who discovered this said that one pupil in particular had to be handled in this way. At times the boy was alert, eager to show what a "push-over" anything was. He might be in a sickeningly show-off mood to some, but to her he was ripe for a lesson in some such technical problem such as those two-against-three passages that he played so muddily. At other times the boy came to his lesson sullen or disgruntled. Without comment she began the lesson by having him play a longer study or a number that he liked. By the time he had finished he had played himself out of his bad mood.

#### The Moody Student

This teacher said that perhaps all pupils should be even tempered, but hers were not. Some of her pupils who played with most feeling were those who had ups and downs of mood. Instead of compating their sensitive reactions as she might have, she observed them and tried to turn them to advantage. The same applied to her own moods and practice. She thought that other teachers and students would be helped if they trained themselves to observe the mental tone and adjust to it. She added a note of caution, that it would require study since people varied. One friend found his best way to accomplishment when feeling listless, was to plunge into the most difficult thing he knew, thus forcing concentration.

Remember that we have to be challenged to think in music or in anything else. We only think when confronted with some situation from which routine does not deliver us. If the pupil is allowed to play on without being required to think carefully, he comes to a standstill and may even lose ground. Try to give yourself or the pupil something to challenge thought at each lesson; teach him to set some aim at the practice period that will force him to think. It will be new

enough to challenge, yet it must be attainable with reasonable application. For some who have been away from music for a time, an aid in concentration may be found in memorizing a section of the music, in sight reading without error, in learning a simple modulation from one key to a closely related one, or in transposing a hymn a half-step lower. A long list of thought

HETHER we set out to teach ourselves (and challenging projects could be made but the one selected should be one of special interest to the student, and one which would contribute to his growth. In all music-study it is important to understand why the things we are doing have worth. As long as we do them blindly, only because they were assigned, we reap small benefit, for we do them without using our full concentration.

#### Preparing for Chopin

A girl toiling on Ozerny studies protested to her teacher that she wanted to be learning Chopin instead. "But when you can play these correctly and up to tempo," admonished the teacher, "you will have gained the technic to play any of the Chopin numbers you have been begging for. You are pre-



PROFESSOR JOHN THOMAS WILLIAMS WITH A PUPIL Dr. Williams is Director of the School of Music at Wittenberg College, Springfield, Ohio.

The girl was impressed; she knew she would not get Chopin until she was ready, but the Czerny studies seemed all important now. Later she learned to look on them gratefully as she mastered them and returned to them again and again for relaxation of her hands. She saw in her experience the economical means the studies provided for learning many technical skills. When she saw the real value she could learn quickly.

Remember to keep your enthusiasm for the thing you would learn. In music, as in any other line, infor-

mation precedes inspiration. Before we can feel appreciation, and enthusiasm we must know something about a thing. We feed our interest in music by increasing our general information about its remarkable possibilities. Glean from the many splendid new books, articles, and news stories about music a word here, an idea there, which send a flash of illumination and give new impetus to your enthusiasm for

Music does have to be brought into the pupil's experiences at school, and at home; it cannot be taught in a vacuum as if the other things did not exist. It gains by seeking to connect it with things that are familiar at the moment. The music study need not play second to the other interests for it is fully as important and, in the long run, may prove of more importance to the individual. But the basis of music study can be broadened to include all pupils interested in it. If they want only the ability to play songs and accompaniments of the less difficult type, certainly this is a worthwhile skill for them. Whether dealing with ourselves or with pupils, we reach a point of wisdom when we are ready to take the talent present and do all we can with it.

#### Keeping Up to Date

Music study should be brought up to date; it should be made as timely as possible. Young people, more than adults, live in the present. Today is forever. Without lowering standards, some music with a modern flavor can be used, some with rhythms of the South American countries. It might be well to use even music with harmonies that satisfy the desire for the experimental and different. Any music study can grow too weighty if

variety is neglected and if we forget to consider the century in which we live.

Your own music should be used to make the pupil's day more interesting. While the pupil practices to play or sing more beautifully, you. the teacher, should use the skill you have gained. It is only as music is brought into a pupil's day that it takes on importance in his eyes Pupils can also play or sing for each other. If they want lesson help with their school music parts they should have it.

One teacher almost had heart failure at the way her pupils would perform music at the drop of a hat. She would assign a number and a week or two later read in the local paper that they had presented it on a program. Shuddering inwardly, yet not wanting to shake their confidence, she questioned them. They were always full of excuses. They knew they should have come for a special lesson, let her help them select a number, but they knew how busy she was, and it came up so suddenly. Yes, the number had gone all right; they had even played an encore or two. The teacher just decided she had pupils without a nerve in their bodies and saw to it that they had plenty of easily played material on hand. She tried to supplement in recital the things their impromptu appearances lacked. They were using and enjoying their music, making it a part of their daily activity. and although it was not the way she wanted it, she refused to take it too seriously.

Informal music activities do add incentive for practice as few other things will. Attractive recitals and public appearances mean much to pupils. They provide high points in the year's study, give them a new understanding of the importance of the development of the musical gift aside from giving them experience in appearing before the public.

#### Music Study for Pleasure

We need to remind ourselves to keep abreast of the new music constantly appearing to use it to advantage. Keep looking for attractive, suitable music; it is available at every level of attainment. Many who think they have lost interest in music have simply lost interest in playing the same old things they have had on the piano for years. Given half a dozen really attractive selections that they could read easily, they would find the same old pleasure in their music. Many people would like to be interested in music again, yet do not know what to play (Continued on Page 533)

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O BE an accomplished performer on the organ, technically speaking, is but one of the requisites for the title of organist. As in every art, practice makes perfect, and a person may spend hours in such practice achieving perfection and yet not qualify as an

An organist, aside from the actual playing on the manuals, must know other related matters such as registration (bringing out the best sound combination), transposing (which is so necessary at times), improvising, playing interludes and preludes to the hymn tunes (which adds so much to the tune), and taking up the "slack" or any blank spaces in the

At the time of the pastoral prayer and the scripture reading, the tardy worshipers remain quietly in the foyer, vestibule, or the ambulatory. When this part, of the service has come to a conclusion, these people are ushered to their pews. This brief interval is the "slack!" What part does the organist play at such times? If he does nothing, there is a break, or blank space in the service. If he fills-in with some organ music he takes up that "slack," to the satisfaction of all present. The question is: "How many organists can take up the 'slack'?" Not too many.

At such a break in the service, the organist will play a short selection. That answers the problem satisfactorily if there are many people to be ushered to the pews; although even then they probably would have been seated long before the conclusion of the selection. What would the organist do if only two or three persons needed to be seated? Would he resort to the playing of a short piece or would he improvise extemporaneously for that moment or two, thus taking up the "slack" in the service? An organist must know how to make such improvisations, otherwise he is not a well-equipped musician. For those who are at a loss, the following presents a simple though effective formula:

The numerals, as indicated, are the tones of the key which are played on the pedals: 1, 2, 3, 4, 4 (raised) 5, 5, 1. Try this formula in several keys to get the feel of that which is being presented.

With the playing of these numerals of the key in the pedals, the hands will play the harmonies in simple chord formation. It goes without saying, an organist must know something about the simple chords in harmony, otherwise he is just another person who is able to play the organ, even though he is able to play Bach, Add the harmonies to the notes as indicated by the numerals, thus: 1, tonic; 2, dominant seventh; 3, tonic; 4, subdominant; 4 (raised), diminished seventh (each tone is three half steps from the other); 5, tonic; 5, dominant seventh; 1, tonic. Here it is notated for you.



In another key it is this way:



Simple, indeed, when one knows how. Do not hurry on, but rather play this formula in all the various major keys. Of course, change the position of the chord, but do not change the bass formula.

Playing the same bass formula but striving to make some melody with the hands is the next step, two



# Taking Up the "Slack" Of a Church Service

by George S. Schuler



The second example presents the use of passing tones. What are passing tones? This article is not teaching harmony. Consult any harmony book.

When passing and changing tones, chromatic passing and changing tones, appoggiaturas, suspensions, and altered chords are added to this simple formula, the results will be very pleasing.



A second formula introduces two new chords: the chord on the sixth of the key in Measure seven, and in Measure eight the augmented sixth chord, which chord takes as its pedal tone the lowered sixth of the

ORGAN

key. A simple way of constructing the augmented sixth chord would be to build a diminished seventh chord (all tones three half steps from each other) and then lower the bass note. Of course this is a short-cut way of teaching this chord; as said previously, this article is not teaching the subject of harmony.



One must remember that musicianship, experience, and knowledge of harmony are the important factors in improvising attractive music. One more formula in which the pedal tones descend instead of ascend is as follows: 8, tonic chord; 7, the major seventh chord on the third degree of the key; 6, the seventh chord on the second degree of the key; 5, tonic; 4, the seventh chord on the second degree of the key; 3, major chord on the third degree of the key; 2, the chord on the second degree of the key which is changed to the dominant



There is a wide variety of forms which could be suggested, such as combining the formulas of Example 4 or Example 5 with Example 6; of course the combination would be in the same key. Should you desire to pursue the subject further, the publication entitled "How to Play Chords," would be found most interesting.

# "Band Concert Tonight"

by William B. Jower

Within a few days, high school bands and archestras throughout the nation will begin their musical activities and prep-Within a few days, high school boads and ordestros throughout the notion will begin their musted octivities and projection for public performances. Since these octivities form an integral port of our program and represent to William 8. Tower very large the project of the program and the project of william 8. Tower very off the countries of the project of the form of the project of the project

year old cornetists to sound the solid opening fanfare, and a "swoosh" of velvet reveals the proud and confident high school band playing the spirited opening music of the Annual Spring Concert. The auditorium, filled to the last seat, is the scene of a musical triumph long talked of, long remembered. But, as an attack at dawn, this matter-of-minutes presentation is no incidental project dreamed up the previous day or decided upon the week before. It is the result of innumerable hours of concentrated effort and detailed organization; the extent of which determines whether or not the objectives are to be accom-

In order that a greater number of programs can be triumphs and that usable procedures may be clarified, the following resumé is presented:

#### Planning the Program

The white-screen silhouette of a ring-nosed Ubangi beating the opening rhythm for Ravel's Bolero may be required to stimulate interest at the beginning or after intermission, but the audience has come to hear the band's best music and the desire demands respect. Only more demanding are the needs of the students participating in the school music activities, and for these, the concert is planned,

Music can be selected especially to challenge certain weak sections or individuals of the band; or it can serve to improve the listening attitude necessary for improving intonation; or for rhythmic training or tongueing. It may also give prominence to generally neglected instruments such as the alto clarinet or baritone saxophone, thereby stimulating interest in them, The music which is most difficult is seldom the most desirable for concert training, because the long hours of technical drill and extra sectional rehearsals can eliminate all future possibilities for popularity of that particular music. To test this fact, place before band members a number which the year before was prepared as contest or festival material after many weeks of concentrated drill. The typical reactions are audible groans or expressions as of pain. Concert music should be pleasant music, new to the

majority of students and readily suitable to artistic interpretation. Its arrangements should be properly related to the instrumentation for developing the maximum effectiveness of the best registers and ranges. The variety and representative styles of music should be selected with the total desired program effect kept well in mind. Too often the significance of unity and balance are so obscure to conductors that they feel content to presume their presence whatever selections are made. Unity and balance are, however, concrete entities and are produced by following such points as

1. Group numbers by those characteristics which most closely relate them. 2. Keep climactic selections in their proper places

at the conclusion or just before the intermission. 3. Let the major portion of the music be the full. melodic kind through which people can sit in complete relaxation and pleasure, enjoying the sheer beauty of

HROUGH the parted curtain step three ten- sonorous chords and vibrant instrument choirs. 4. Use soloists and ensembles in a particular section of the program instead of alternately with group selec-

> The importance of the last point made demands particular attention, for among the audience are those who want to hear Charles play the cornet or Anna play the flute and also those who like to hear the band play together. With alternate group and solo procedure those with singular desires will merely wait through "that other" number until the appearance of their favorite type of music.

On the other hand when soloists and ensembles appear as a complete section of the program, all listeners will be more inclined to accept the whole program for pleasure. Condolences to the people subjected to the "Mulligan Stew" type of con-

Programs may be planned with or without special theme or sessonal significance as long as the demands of unity and balance are respected. Should a motif be decided upon, it can be developed through as many phases as common sense and good taste dictate. A Naval theme allows the ushers perhaps to be local Sea Scouts; auditorium decorations to include rope halyards, stanchions, and white sails bordering the stage, printed programs to be

in the form of a Ship's log, and so forth. Basic among all considerations, though, is that the music must remain the predominant attraction.

In organizing the program for printing, the music titles sometimes need adjustment. For instance, David Bennett's "Pigskin"Pageant" may be musically desirable while its name appears out of place on a program of such numbers as Cesar Franck's Finale to Symphony in D-minor. To revise such titles, the conductor may write to Mr. Bennett for an Opus number or for permission to print a more usable name, Program notes.

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

> "FORWARD MARCH WITH MUSIC"

The Place Requirements of a proper place for staging an indoor

concert usually reduce all possibilities to the point of leaving no choice at all. In the event, however, that such choosing is possible, the decision will rest first upon such points as the (Continued on Page 530) THE ETUDE

written for the purpose of promoting understanding and increased interest in the music, should provide good reading for the people who arrive early.

Acknowledgments to all assisting organizations and Acknowledgments and persons should be made with simplicity and directness. avoiding flowery tendencies; and in listing the paravoiding nower, ticipating personnel, actual instruments and positions on the stage can be indicated by printing names in a seating chart arrangement. For convenience to the audience, this procedure is ever appreciated. It satisfies the curiosity and answers such bothersome questions as "Who is that blonde boy?" and "What instrument is the Smith girl playing?"

#### The Day

When, at dress rehearsal, the conductor is informed that an Annual Church Bazaar or an important civic meeting is being held on the same night as the concert, the respect for proper scheduling grows deep and terrifying. The success of the entire project which renresents countless hours of rehearsal and planning and investment can be more materially jeopardized by this one oversight than by any other factor.

In most every school a calendar of activities is prepared early each year and the wise music director will contact the Principal before school opens to reserve the desirable concert dates. It is still not enough to ask that December 1 or May 15 be saved for such events. but the actual decision should follow a detailed consideration of such items as the holiday and athletic seasons, meeting nights of sizable clubs or lodges, and Annual Community functions. It should also be determined whether or not the school activity program is to be distributed to the civic organizations and if it is not, the music department will do well to take the initiative to see that they are informed well in advance.



THE UNIVERSITY OF MICHIGAN'S NOTABLE CONCERT TRIO (left to right) Donald Dickinson, Sedgewick Fields, and Raymond Crisera

that which suits an agricultural section where chores and early rising hours restrict all activities. Though such matters may also restrict the time-length of a performance, the success of a program is decreased, to a greater degree, by the physical uneasiness of students and audience. It requires an intensely interesting array of music to justify more than ninety minutes of playing

As for time of day, the habits of each community

will be the determining factor. People of an industrial

area which employs the majority of citizens on regular

shifts will attend a concert at a different time from

# Dento-Facial Irregularity and Embouchure

Part Three

by Edward A. Cheney, D.D.S., M.S. and Byron O. Hughes, Ph.D.

THE TWO preceding articles have outlined the major anatomical features of the dento-facial complex, have discussed their functional implications in wind instrument playing, and have shown that irregularities in one or more parts of the region often interfere to a considerable extent with adjustment to embouchure. This final article will present a discussion of case histories of individuals who have dental irregularities and who "complain" about difficulty in the achievement of satisfactory musical per-

The nature of the complaints presented by instrumentalists with adaptation problems varies a great deal and each is individually peculiar. For purposes of discussion, however, these complaints are listed here in order of the frequency with which they occur: (1) tiring of the supporting structures, (2) inability to shift the lower jaw forward, (3) unsatisfactory adjustment-reason unknown, (4) difficulty in adjustment of the instrumental mouthpiece to the anterior part of the dentition, (5) inability to attain adequate range and control in tone production, and (6) inability of lips to support the mouthpiece and to control the air

Six musicians complained about "tiring of the supporting structures during playing." Some of these players also complained about pain and fatigue in the teeth and supporting bone and, at times, pain and fatigue in the muscles of the lip and the floor of the mouth. They consisted of one small brass, three large brass, and two woodwind players. One large brass player had mildly retruded lower jaw, and two had mildly protruded lower jaws. All had marked anterior spacing and complained of the pain in the bone supporting the teeth and of the early tiring and fatigue of the muscles of the floor of the mouth. One of the two woodwind instrumentalists had widely spaced teeth in a mildly protruded lower jaw and one had lower incisors tipped sharply backwards in a mildly retruded lower jaw. Both complained of pain and discomfort to the supporting bony structures. For all individuals, then, the adaptation problems center around the discomfort and pain of the teeth and the bone which supports them, and early fatigue and pain of the muscles of the floor of the mouth. This usually occurred after a short period of playing. For some the discomfort reduced the musical efficiency, for others actual playing was prevented for varying amounts of time. The one small brass player in this group had a normal jaw relationship with widely spaced incisor teeth and complained only of early tiring of the lips

#### The Problem of Instability

In considering the dental conditions associated with this complaint, it is apparent, with one exception, that marked spacing of the anterior teeth is common to all. The exception is found in the woodwind player whose lower incisors tip sharply backward. Likewise, with the exception of the small brass instrumentalist, the difficulties are associated with large brass and woodwind mouthpieces which often subject heavier pressures against the lips and teeth during playing. In view of these circumstances, it is completely evident that most of the complaints in this group are associated with instability of the incisor teeth which support the lips during playing. The lack of contact of adjacent teeth and the retruded position of the lower incisors allow the pressure from the mouthpiece to be transmitted directly to the supporting structures instead of being dispersed to closely contacting adjacent teeth in the anterior part of the dental arch. This pressure of the teeth against the supporting bone sets up local inflammatory processes causing pain and discomfort of varying intensity. Although only mild dis-

these individuals, it is noticeable that even a slight shift in jaw positioning during adjustment to embouchure makes more difficult the placement of the mouthpiece without increasing the pressure against the lips and teeth.

Throughout this series of articles occasional reference has been made to orthodontic treatment as a means of removing dento-facial irregularities which interfere with embouchure. Spacing of anterior teeth is one of the conditions which can be quite successfully handled by the orthodontist. It occurs rather commonly and correction should be considered when the large brass and woodwind instruments are involved. Movement of the widely spaced crowns together into tight contact allowing the pressure from the instrumental mouthpiece to be transferred to adjacent teeth instead of the bone will prevent much early pain, fatigue, and tiring of supporting structures during playing.

Six musicians complained of "inability to shift the lower jaw forward." All players, with one exception, "three-fifths of all musicians with lower jaw retrusion were brass instrumentalists and the majority played the small brass instruments.

#### Orthodontic Correction Important

Difficulties in adjustment appear in proportion to the amount, or degree, of lower jaw retrusion. In general, players whose lower incisors strike three-quarters to one inch behind, the upper incisors adjust less well than those whose lower incisors strike one-half inch or less behind the upper incisors. The retruded position of the lower jaw is not in harmony with the anatomic requirements for brass embouchure. The instrumentalist must shift his lower jaw forward to place the lower incisors directly below the upper incisors and in the proper position to support the mouthpiece equally against both upper and lower lips and incisors during adjustment to embouchure. For many, the jaw shift when added to the ordinary manipulations necessary during adaptation renders adaptation highly unsatisfactory, and at times impossible.

Although none of the individuals discussed here had received orthodontic correction, a consideration of its advantage to the instrumentalist is worth-while. The factor most disturbing to embouchure is that the lower front teeth strike far behind the upper front teeth instead of on the back side of them. Correction of the relationship of the lower incisors to the upper by moving the lower jaw forward, or by moving the teeth in one, the other, or both jaws into a better relationship would reduce much or all of the inability to support the mouthpiece and create a relationship of the lower teeth to the upper teeth similar or identical to that found in normal jaw development. This correction is possible and for the most part highly successful. Extreme conditions, however, require a long and often difficult period of orthodontic treatment. When treat-

crepancles in jaw relationship are observed among ment is desired prior to studying an instrument, a consideration of the length of the treatment, the amount and degree of correction possible, and the ease or difficulty of maintaining the new relationship should be made with the orthodontist. In the majority of cases correction will be highly satisfactory. However, on occasion the amount of change needed is in excess of reasonable expectations and other advice is necessary.

The complaints headed "unsatisfactory adjustmentreason unknown" are highly significant when the case histories are examined. Six musicians complained of unsatisfactory adaptation to embouchure but were unable to point out the cause of poor adjustment. Five were brass instrumentalists and one played a clarinet. With one exception all brass players had extreme retrusion of the lower jaw. Here again, the available information emphasizes how unsatisfactory the retruded lower jaw is for brass instrument playing, and especially the small brass instruments. This fact is clearly brought out when we realize that approximately who were examined in this study adjusted poorly to embouchure.

The remaining brass player with adaptation difficulties had a mildly protruded lower jaw and a short upper lip. Although this individual did not indicate it to be so, this combination has at times proven inefficient for brass instrument playing, and may have been the cause in this case. The clarinetist who complained of poor adjustment had a retruded lower jaw and some incisor irregularity, neither of which should be troublesome for woodwind playing.

Within this grouping, then, the cause of poor adjustment is not clearly known to the individuals who present the complaint However, most of these individuals show types of dental and facial development which are undesirable for the instruments which they nlay In most cases assistance in adjustment by means of orthodontic correction is the same as that offered for individuals with inability to shift the lower jaw for-

The complaint, "difficulty in adjustment of the instrumental mouthpiece to the front teeth," came from individuals having one of three types of dental irregularity. These include crowding and rotation of teeth. protrusion of incisors of the upper jaw, and irregularity associated with cross-bite of one or more upper front teeth inside the lower teeth.

Crowding and rotation of anterior, or front teeth, was observed in fully one-third of all individuals examined. It occurred among all types of instrumentalists and was disturbing both to the woodwind and brass players. These individuals complained that the sharp corners of the rotated crowns irritated the lips as they supported the instrumental mouthpiece, However, it is difficult to determine when the condition will be disturbing to embouchure. This is brought out by reviewing all cases of crowding relative to adjustment and non-adjustment. Of thirty-six individuals with upper crowding, fourteen adjusted poorly; only five complained of the irregularity as the cause. Out of forty individuals who showed mandibular crowding twelve adjusted poorly; only one complained of the

#### Music and Study

irregularity as the cause. Although anterior crowding and rotation is associated with disturbances in embouchure it will be the direct cause of poor adaptation for only a small number of individuals who display it.

#### Protrusion and Cross-Bite

Protrusion of the incisors in the upper jaw was observed in twelve individuals. Six were brass players, and six were woodwind players, Although all brass players adjusted poorly to embouchure, only two complained of the condition as the immediate cause of the adaptation problem. For these individuals the protruded incisors were associated with a mildly retruded lower jaw, In one case the lateral incisors protruded sharply along-side normally positioned central incisors and irritated the lip when the mouthpiece was placed against it. In the other all incisors jutted outward and the amount of jaw shift needed to bring the lower jaw and teeth forward resulted in an uncomfortable position unsatisfactory for long periods of playing. Although the number of complaints examined here is limited, the information definitely points out the disadvantages of upper incisor protrusion for brass instrumentalists. On the other hand woodwind players do not complain of this condition,

A cross-bite relationship of the upper incisors inside the lower was observed in six of the individuals examined. All had mildly protruded lower jaws associated with this condition. Two small brass players and two woodwind players adjusted poorly to embouchure. One brass instrumentalist had a single central incisor crossed and the other had a single lateral incisor crossed. Both complained that the crossed position of the single incisor removed support opposite the irregularity and forced them to position the instrumental mouthpiece unevenly against the lip. Both woodwind players complained that the irregularity of the lower incisors resulting from their crossed-positions irritated the lower lip as it rested against these teeth during playing. Here again the available information, although limited, helps to point out how the irregularity of the front teeth affects adjustment to embouchure.

#### Possibility of Adjustment

Removal of the dental irregularities which result in difficult adjustment of the mouthpiece to the anterior teeth is quite possible and practical. In the hands of the competent orthodontist the alignment of crowded and rotated front teeth, the retrusion of protruded incisors into normal relationships, and the repositioning of teeth in cross-bite is a highly satisfactory procedure. Many times, however, movement of posterior teeth and changes in basic tooth arrangement must be made to facilitate correction of the anterior teeth. For this reason the length of treatment is at times longer than would at first seem necessary,

Two individuals reported an "inability to attain adequate range and control in tone production," due to poor lip shape. Both were small brass instrumentalists and had short upper lips. They blamed the short lip for the inability to attain range and tone with their instrument, Aside from these two cases the information obtained in this study shows variations in lip form to be of little significance. In view of the importance that has been placed upon lip form, it is quite possible that other methods of examination may reveal findings not demonstrated here.

#### Conditions of the Lip

Correction of the shape of the lip is almost impossible Some individuals however, point out the advanage of exercises as a means of obtaining better control n function of the lip musculature. Surgical intervention is possible, but not practical. As with many types of dentofacial irregularity the alternative of selecting an instrument where embouchure is not dependent upon the irregularity can be exercised. This seems to be the most reasonable approach to the lip problem.

An "inability to support the mouthpiece and to control the air stream" interfered with the adaptation to embouchure of three individuals who had an open-bite relationship of the front teeth apart from the lower teeth. One played the brass instruments and two the woodwind. The brass instrumentalist exhibited an open-bite relationship of the front teeth three-quarters

to one inch apart from the lower teeth. He attempted unsuccessfully for three years to master the cornet. Due to the open-hite the teeth were not in position to support the lips during playing, thus preventing satisfactory adjustment to cornet embouchure. This individual was able to adapt to the larger mouthpiece of a trombone. However, adaptation remained difficult and continued to be somewhat unsatisfactory for him.

The two clarinetists complained of interference from open-bite relationships to the teeth opposite the corner of the mouth. At these points the upper canine and one or two adjoining teeth were apart from the lower by approximately one-quarter to one-half inch. As the instrumentalists shifted their lower jaws apart and slightly forward during adjustment, the open-bite relationship at the corners of the mouth increased onehalf inch or more. These individuals had difficulty in controlling the flow of air into the mouthpiece since it tended to escape out the corner of the mouth during the playing. As the musculature tired during playing the condition became somewhat uncontrollable. While this condition may be expected under the stress of long periods of playing, the individuals discussed here complained of problems more serious than is usually expected. Under certain conditions, then, an open-bite relationship of the upper front teeth away from the lower teeth interferes with embouchure.

#### Expert Advice Needed

The correction of an open-bite relationship in order to improve the anatomical requirements is often difficult or impossible. Mild conditions caused by such irregularities as crowding, protrusion, rotation, tipping, or improper positioning of the teeth involved are often correctable. Mild and extreme conditions which result from irregularities in growth of the bone supporting the teeth are poor treatment risks. As with all irregularities qualified orthodontic advice is needed to analyze the approach to the condition. Extreme relationships can rarely be corrected enough for satisfactory embouchure and a change in the type of instrument played is probably advisable.

From the information presented here and in the two previous articles it is evident that dental irregularities can be regarded as liabilities which, ideally, need correction if a satisfactory musical career is to be expected. When orthodontic consultation and correction are not available it seems requisite that those who teach wind instrument playing pay attention to these undesirable dental relationships and their probable consequences in order to devise functional adjustments better suited to embouchure. Certainly these irregularities should not go by unrecognized!

# The Etude Music Lover's Bookshelf

(Continued from Page 491)

the principal voice. In short, Bach is to music what Lohenstein\* is to poetry. Their inclination toward bombast led them both from naturalness to artificiality. from sublimity to want of clearness. With both one admires the laborious effort and the exceptional work expended in vain because they are not comfortable

Thereafter Mr. Graf traces the helpful as well as the destructive criticisms of many men who have had a great formative influence upon musical history.

The extent of the musical erudition of a good critic must be enormous. He is a bridge between the composer, the artist, and the public. He cannot afford to be made of flimsy materials. Musical criticism, with the exception of the case of men occupying a few outstanding posts in America, has been, on the whole, a very poorly paid occupation. However, your reviewer feels that with the astounding growth of musical interest in our country, we are approaching a time when the work of the music critic will call for a more just reward.

Mr. Graf's work is the only one in its field, and to anyone aspiring to enter this field the book is obviously a "must," as it outlines the principles of criticism for two hundred years. For others interested in music. they will find this a singularly readable and informa-

\* Lohenstein was a bombastic dramatist of the seventeenth century.

### "FORWARD MARCH WITH MUSIC"

# Opportunities for Music Workers

by William Schuman

From a Commencement Address delivered by the president of the Juilliard School of Music at the Forty First Graduation Exercises of the Institute of My

T IS SAID that music is a most difficult vocation because only those few who are at the top of the profession are successful. It is important for you to clarify for yourselves now your own notion of success and failure in music. Why have so many disanpointed artists turned with bitterness to other walks of life or grudgingly accepted what they considered the menial job of orchestral player or teacher. If your attitude towards success in music is based on your becoming a highly publicized solo performer the chances, viewed from statistical considerations alone are that you will join the disappointed and embittered Commercial exploitation in the star system can by its very nature handle but a few artists. If on the other hand you approach music with a degree of humility and with genuine desire to serve as best you are able. then your prospects for a useful and rewarding life in music are unlimited and your chances for true success bright. Your obligation is to equip yourself to be the best musicians you are capable of being and to make critical self-evaluation a way of life. In short the quality of the work you do in music will not be determined by the titles of the positions you hold but rather by what you yourselves bring to the tasks at

We have need in music today, as always, for great performers and the present day organization of the concert world should not discourage anyone. The field for the solo performer is bound to expand in our country as musical activity becomes more and more decentralized. Music is filled with opportunities for pioneering, but the pioneer must realize that Carnegie Hall is not America.

"We have need in music today, as always, for great teachers, but teachers, as in our own school, must be top-flight musicians. There must be no turning to teaching because of failure in another direction. Teach ing is more than a noble profession. It is a great art Furthermore, music education is a branch of the musical profession and certainly one of its most important branches. The need in our country for gifted teachers willing to leave the large metropolitan centers is

"We have need in music today, as always, for exceptional orchestral musicians. We need in this field men and women able to cope with the trials of orchestral routine without becoming cynical. We need people for our orchestras who are more than skilled laborers perfunctorily executing the music assigned with as little effort as possible, Briefly, we need more orchestral players who love music.

"We have need in music today, as always, for superior composers and conductors. We need more composers of first rank who are willing and able to write for the specific needs of our time, especially teaching material, where the demand for fresh literature is great. We need more composers willing to write without an eye to the box office. And we need more conductors eager to perform varied repertory both new and old. We badly need conductors who do not regard the first performance of a new work as the last and who are equally willing to give it a second, fifth or

"And finally, we have need in music today, as always, for an enlightened audience. We need an audience which really cares about music, which demands the best from performers and composers, some degree of technical competence on the part of all music critics and unhackneyed programs with more abundant space given to the contemporary work.

#### "Next to theology I give to music the highest place and honor, And we see how David and the saints have wrought their godly thoughts into verse, rhyme and song."-Martin Luther.

THE ETUDE

#### FIER A MULTITUDE of Army tests, what seemed to be interminable weeks of basic training, and A to be interminable weeks of basic training, and a rigid course in one of the Army's cryptographic schools, I found myself, as a member of the United States Army Air Corps, aboard a transport plane bound for overseas duty. While aboard that plane came to the full realization that my career as a professional violinist had come to an abrupt end and perhaps that it might be many months or years before would again have the opportunity to touch my instrument. While heading toward my military destination I began to think about my former life as a student of the violin. I was comforted by the pleasant memories of my intimate associations with the distinguished violinists under whom it had been my good fortune to study, and the many hours of pleasure and profit

and professional violinist, While in the service I had absolutely no opportunity to practice the violin. The initial and laborious tasks which were assigned me managed to make my hands look more like those of a laborer than of a musician, and, consequently, I was constantly aware of the fact that the violin technic which I had so painstakingly acquired over a period of twenty-seven years was

which my music had brought me both as a student

definitely and rapidly disappearing. Upon receiving my honorable discharge, I decided to attempt to regain my lost violin technic and reestablish myself as a teacher and professional musician. The steps by which I have been able to accomplish this are simple and practical ones, and since the results have been so encouraging, I feel that other ex-service men and women who may now be confronted by experiences and difficulties such as mine may profit by them and once again assume the responsibility of returning to their music careers truncated by the war.

#### The Routine Begins

The following are the steps by which I regained my violin technic and which enabled me after a period of two months to give several concerts and obtain a wellpaying position doing solo work.

For the first week I decided not to practice over one half hour a day. I took careful notice of the position in which I held the violin and I also practiced placing the bow upon the strings without playing. Once feeling sure that my position was a correct one, I commenced playing full bows on the D and A strings; later, I continued practicing full bows on the G string graduating to the E. The next step was to play on the open D and A strings, then E and A, and G and D. These open strings I practiced very slowly and carefully at the upper third, middle and lower third of the bow, striving at all times to produce a full, round tone.

After having laid this initial foundation, I began practicing the Schradieck Scale Studies; in the beginning I attempted only the scales in the first position, with but one note to the bow, then two notes to the bow, later four and subsequently the entire scale through three octaves in the following manner:



As not only my time but also the funds at my disposal were limited, it became imperative that I reover my technic within the shortest possible time, so I decided, although cognizant of the fact that my progress must need be a progressive and logical one, to study carefully Mazas' "75 Melodious Progressive Studies." I was completely amazed to realize the technical facility which I developed in a comparatively short period of time. The tone which I produced was firm and pleasing and the bow presented no major obstacles

After practicing the Mazas Studies, it became necessary for me to make a very important decisionwhether or not to tackle Kreutzer's "42 Studies." For one who had not played the violin in over two and a half years this problem was truly one for controversy.

# How an Ex-Soldier Regained His Violin Technique

by Samuel G. Jaggar

However, bent on saving time and making the best of that at my disposal, I resolved to proceed with the "42 Etudes" Although conscious of my imperfections I overcame them one by one and after going through twenty of the Etudes I began a very serious study of J. B. Viotti's Concerto No. 23 in G major for violin and piano. This concerto presented me with a wealth of study material which, after being practiced very conscientiously, has rewarded me with a sufficient amount of technique, thereby making it possible for me to resume my professional playing. On the assumption that every measure in the Viotti Concerto was a definite exercise for some phase of violin technic, I diligently practiced single measures or small groups of them in order to overcome definite difficulties. For instance, in the following six measures of the opening



I was able to practice full bows played forte; also the very important shift from the first to the third position with the first finger, making sure that the shift was an even one and made without jerking the hand into the higher position. In practicing the fourth finger extension (very often the nemesis of the violin student), I practiced the entire passage, making sure that there would be no break when shifting to the first position in order to play the trilled F-sharp note in the sixth measure.

The following passage gave me ample opportunity to practice intonation and shifting to the fifth position on the D string:

Out of the following ten measures, beginning with



I paid particular attention to articulation, not overlooking the marks of expression. In order to derive the maximum benefit out of these

ten measures, I executed them very slowly at first, increasing the speed until I felt that my finger dexterity had been decidedly accelerated.

### VIOLIN Edited by Harold Berkley

The following two measures from this concerto



were played over and over again until I had mastered the playing of the turn both in perfect time and artis-

The ensuing seven measures beginning



were of inestimable value in practicing the sixth position and in interpreting clear and distinct groups of

For the practice of crossing strings with the use of the half bow, the three measures, beginning as shown in Ex. 7, were more than adequate



Again, knowing that the higher register on the three lower strings of the violin offers difficulties as to intonation, this portion of the Viotti Concerto furnished excellent practice in the sixth position on the A and D strings:

Another passage which afforded extra study of triplets is the following



The above passage was played very slowly at first, increasing the tempo without sacrificing articulation or intonation.

Finally, reviewing the following measures



repaid me with a renewed ability to play octaves. My practicing has been so methodical and so free from the unnecessary worries that deluge the average student that it is safe to say that I have received more benefit from my recent music review than do many students whose violin teachers, misled by their individual pet principles, lead (Continued on Page 530)

# How Start a Children's Glee

Q. 1. In the near future I am to shirt a group of children again group, we are in meet for one hour a week and there will be about twenty how and girls, all with a programs connected with the Recreation Department. We want to use beautiful to beautiful that the public cannot help but listen when we sing. I am a stilling accompanit, and I also pe Vi in children we are companit, and I also pe Vi in children when the secompanit, and I also pe Vi in children when we sing I am a stilling that the public cannot help but listen when we sing. I am a stilling a companit, and I also pe Vi in children we will be a supported to the control of the control of the control of the vice of the control of I shall sometimes play a violin obbligato and have someone else accompany on the plano. Will you please suggest material for

this group?
2. It will be a great help also if you will 2. It will be a great help also if you wais suggest means of holding the interest of such a group. I have been a playing the controller me, but I do want the children to work and really do something worth while. They are of various nationalities but all are eager to sing and I want to help them keep this interest and also in-spire them to lake up the study of music seriously—D. C. G.

A. 1. In the first place, I advise you to contact the music teacher in the public school which these children attend. Find out from her what is being done during school hours, and then supplement the school music with something that is different enough so that it will be likely to hold their interest. Since the California schools have adopted the series of books called "A Singing School" and since these books are probably being used by your school, it might be better to use some entirely different book for the afterschool work. Any book planned for grades four, five, or six should contain the sort of material for which you are looking, namely, unison songs with piano accompaniment, and two- and three-part songs to be done without accompaniment. Since you yourself attended the public schools in Oberlin when you were a child you may be interested in using a book which is in use there and of which I am one of the editors. It is called "Art Songs and Part Songs" and the editors are Walter Damrosch, George Gartlan, and Karl Gehrkens. I am sure you would be able to get a copy through your music store or through the publishers of THE ETUDE. There are other similar books, of course, and you may like one of these better.

2. As to holding the children's interest, the first necessity is to search out the loveliest songs in their book for them to sing, and then to see to it that they sing these songs beautifully and expressively -and with fine vocal tone. The second thing is to provide variety at their meetings. Begin the rehearsal with a stirring unison song that they already know; then work on some part song or a new unison song; now you will perhaps want to give them a chance to choose a song or two of their own selection, and if they should want very much to sing some nottop-objectionable popular song as one of these, don't be prissy; finally, close the meeting with a lovely song that they will hum or whistle on the way out.

Variety is the spice, not only of life, cluding music club meetings; and plan-

# Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



until you know it thoroughly, in the Grade Schools," "Music in the Junior High School," and "Teaching and

This Soldier Wants to Be a Musician

ers of THE ETUDE.

Q. I am a member of the armed forces stationed on Oahu in the Hawailan Islands I intend to make my future career music but I do not know as yet what particular line I will follow. I have been taking piano lessons for some time here and also studied piano before the war, but pianos are scarce here and I get very little chance

to practice.

The other day I noticed your answers to questions in The Errors, and I would be very grateful if you would make suggestions on what I can do to further my musical career other than taking plano.

—J. D. B.

A, First of all I advise you to make a strenuous effort to find a piano on which you may be able to practice several hours a day. I know of cases where soldiers some family would offer you the use of has six. people about this? Or insert a little ad loudness). in the paper? Or even contact the editor of the society news department and get him or her to mention your case?

But in addition to studying piano there are three other things that you might do. but of all sorts of other activities, in- The first is to study harmony, and here your piano teacher will be able to help ning ahead so as to insure the desired you either by teaching you or by suggestoutcome is as important for the music ing a harmony teacher. The second thing teacher as for the general in the army! is to read some books on the appreciation

Professor Emeritus Oherlin College Music Editor, Webster's New International Dictionary

haps two or three of them. Then tackle measures are definitely duple or definitely some volume on the history of music. quadruple. America the Beautiful, for ex-Third, hear all the good music you pos- ample, is a quadruple type of construction sibly can. If there are concerts, attend and in this song 2/4 would not be correct them; but if not, then listen to recordings, not only of plane music but of symphonies, string quartets, and so forth. If scores are available in the library or elsewhere, follow the musical score while listening to the recording, going over the same composition a number of times

In these various ways you will come to know both the language and the litera-Administration of Music in the High ture of music, and when you are de-School" (P. W. Dykema, co-author). mobilized you will be ready to attend These may be secured from the publish- some fine school of music so as to prepare yourself for your chosen career. Good luck to you.

### When Teachers Disagree

Q. Several local teachers brought up the following questions, and since each one had a different answer we would like to have you tell us the correct answers. Here are the questions: 1. How many measures are found in a regular phrase? 2. What are the four characteristics of a tone? 3. Who made our present scale system practical? 4. What is a quick way of telling what the key is from the flat or sharp signature? 5. Why does a composer sometimes use 2/4 and sometimes 4/4?—E, M.

keys and scales came into use with the to have various people who are not in invention of opera in the late sixteenth the choir as members of these commitit was not until Bach (1685-1750) wrote several business men serve as members came into common use.

By the way, if this idea of planning inter- of music, and on the history of music, taking them only up to four sharps and from other engagements as possible, and ests you, read the chapters on planning Go to the library and ask for Finney's four flats to start with; then look at the when there are no conflicts with other ests you, rean the chapters on parameter when there are music lessons in my three books, "Music "Hearing Music," but if it is not available, final chord of the piece: if it is the chord important events, "FORWARD MARCH WITH MUSIC"

on the major tonic the piece is probably in the major key, but if it is based on the minor tonic the piece is probably in minor. Of course a real musician does not need to look at the final chord because he listens to the music and is aware of the key-major or minor-and of modu. lations to other keys as these occur in the course of the composition. In the case of small children in school we some. times begin by telling them to look at the right-hand sharp or flat in the key signature: "The right-hand sharp is on ti, therefore do is on the line or space above-and this gives you the name of the major key; and the right-hand flat is on fa, therefore you count down fa, mi, re, do to get the name of the major key." But this is after all a childish device and is therefore to be used only temporarily, and everyone who studies music at all seriously ought to learn the key signatures fairly early in his musical career; and he ought to learn to listen to the music that he or others sing and play so as to become aware of its quality of

major or minor 5. Often 2/4 and 4/4 sound-and actudraw out some other similar book-per- ally are-exactly alike, but sometimes the

#### Can We Give a Festival?

Q. I am Director of a church choir with twenty-two voices in it and we would like to give some sort of a festival but do not know how to plan such a thing. I have never participated in a festival and don't know how to start. Will you give me some know how to start. Will you give me some information? I have directed cantatas and put on some short plays, but I am primarily a violinist so you see a vocal festival is a little out of my line.—G. F.

A IIsually a musical festival includes several concerts and one of these might well be a cantata or some other choral work by your choir, another could be an instrumental recital by yourself and a pianist, and a third possibility would be a children's concert by your junior choir or some other choral group composed of children. It is not necessary that all the music be sacred even though it is given in a church, but there ought to be some understanding about this with the min-

The first thing to do would be to call a meeting of all the people who might be interested-both musicians and nonmusicians. If there is a possibility of combining forces with all the other churches A. 1. Four. But this is not to be thought in the community or neighborhood that of as a rule, for there are many phrases would constitute a wonderful unifying with two, three, five, six, seven, eight, and force. (We need more cooperation and so forth measures. Why not look at some less rivalry in our church groups.) At this book of community songs and count them meeting someone will act as temporary have been allowed to practice in private for yourself? For example, the first chairman and see to it that a permanent homes, and if in some way you could phrase of America, the Beautiful has four chairman is elected—probably not a mumake your wants known I feel sure that measures, but the first phrase of America sician, Let several people talk about the plan, with free discussion from the floor, their piano. Why not ask the Red Cross 2. Pitch, quality, duration, intensity (or and see to it that several committees are appointed-program, finance, advertising, 3. No one person. The major and minor and so forth. It is always a good thing and very early seventeenth cenutries, but tees, and it is particularly good to have "The Well-Tempered Clavichord" that From this point on, the project will work the full cycle of major and minor keys tiself out as conditions may determine. I the full cycle of major and minor keys itself out as conditions may deta adde is might add that the setting of a date is very important. The festival should be 4. Memorize the major and minor keys, given at a time when people are as free

THE ETUDE

definite stroke for each key. In learning to play with a good legato many teachers

HE IDEA of exaggeration as a useful principle of piano practice seems to be one which is overlooked by most students. Fundamentally, practicing is simply habit formation. We practice in order to play compositions automatically correct, at least in a technical sense, so that no matter what distractions may arise for our conscious thought our subconscious thought still continues to make us play correctly. Even when we are completely concentrated on our performance, ninety per cent of what we do is subconscious. because we can only think consciously of one thing at a time, yet we may actually be doing a dozen things simultaneously-playing several different notes in each hand using different fingers, different time values, different touches, different volumes of tone, making crescendos or diminuendos, accelerandos or retards. pedaling correctly, thinking of mood or character, and so forth. Our aim in practicing is to make all these things a matter of correct habit so that no matter which one our conscious thought may rest upon the others will continue to be done correctly. If we practice efficiently we shall form the habits in a minimum

A habit might be described as an activity resulting from subconscious memory. Our interest, therefore, is in how we can most quickly impress our subconscious memory with the ideas which will result in automatically correct activity. There are two fundamental ways of impressing ideas deeply enough to be permanent in our mind. One is by countless repetitions until the impressions are deep enough, and the other is by making the idea as vivid as possible, with each repetition making so much deeper an impression, that fewer repetitions are needed. Here is where exaggeration in practice cuts down the number of repetitions required to form a habit or, even more important, to modify a habit already formed.

amount of practice time.

#### A Legato Melody Example Let us take as an example a type of passage which

occurs hundreds of times with beginners-a legato melody in the right hand with repeated chords in the left hand such as those on the last two beats of each measure in waltz figuration. One of the most obvious technical difficulties here is to have the accompaniment soft enough so that it does not drown out the melody. The student has the habit-if we may use that word to describe a strong, natural tendency-of using the same amount of force with both hands. His objective is to have sufficient difference in force so that the right hand plays the melody with a rich, singing tone and the left hand the chords with a soft but distinct touch. If the student aims for this difference in force directly, there may be such a slight difference between the hands that the impression it makes on his mind is very weak, requiring hours of repetition to make it a matter of habit, However, let him immediately exaggerate the difference between the hands and see how easily the desired control can be attained. If he will play slowly with the melody loud, possibly using even a little more force than pure arm weight and with the accompaniment silent but making definite arm motions depressing the keys very slightly or, as a preliminary to this, just touching the surfaces of the correct keys, he will find that the difference between the hands is so obvious that he can exercise this control within the first few attempts. Then with only a quarter or less of the amount of practice which the other method would have required, he will find that he can do this with perfect ease when exercising conscious control. Finally, if he lets his hands play without conscious control in this respect he will find that the exaggeration is modified by his original habit of playing the hands with the same amount of force-the accompaniment will be soft and the melody clear.

With more advanced players this type of exaggera tion can be applied to double note passages where the top note should be slightly louder than the lower one. Here again the top notes should be practiced very loudly with full weight and the lower ones simultaneously tapped silently on the surface. In this case and similar ones, care must be taken to make definite motions with the fingers tapping the lower notes, as they may tend to slide over the surface without a

rightly have their students practice scales and exercises lifting each finger a comparatively long time Overcoming Piano Difficulties By Exaggeration

bu Chester Barris



CHESTER BARRIS Mr. Barris is now on the faculty of Ohio Western University. His articles in THE ETUDE have been clear, direct, and helpful.

after the next one strikes, thus having the tones overlap. This is automatically modified into a normal legato when the student is not consciously making his fingers do it.

Encountering certain passage work where there are pairs of notes difficult to connect as rapidly as the others, it saves much time to practice the passage at a slow or moderate speed but to run the difficult notes together as if the first of the pair were a grace note. Again, when letting the fingers go ahead normally in finished tempo the tendency to play the first of the pair faster simply brings it up to the normal speed of the others. Passages similar to scales in thirds are benefited by this exaggeration, that is, in the example play the fingers 3, 1 as if their tones were grace notes before the tones for 5, 3,

One of the most trying faults for a teacher to encounter in a student is the tendency in chord groups to play the left hand a little ahead of the right. If the pupil has been doing it for some time his ear tolerates it so that he is not aware of what he is doing-in extreme cases even when it is pointed out to him. This is an important element to consider when devising a means of breaking the habit. If his ear does not hear the fault it will be impossible for him to correct it practicing by himself, as he usually must, simply approaching it by letting his ear be his guide. If his sense of hearing has been dulled in this respect through long

toleration of the error, the correction can be made much more easily through concentration on other senses-the sense of touch and the kinesthetic, or muscular, sense. Approached in this way the correction is assured. Apply the principle of exaggeration to these senses by practicing the faulty passages with the right hand very obviously ahead of the left, the hands lifted high and noting the sensation of contact with the keys in each hand. When this becomes easy then practice for ease with the right hand only slightly ahead. Achieving naturalness in this manner of playing, it will be found easy to play the hands exactly

#### The Control of Speed

In public performance of technically difficult compositions the control of speed is of basic importance to students, as in many cases such performances are attempted when they are just barely able to play the pieces up to the indicated tempo. If they attempt to play too fast the performance is technically insecure and muddled. How many student performances have been spoiled by having the music run away with the player! This lack of control is a cause for worry and tension which contribute to the tendency to accelerate gradually-thus a vicious circle is established. The usual correction in this case is, of course, to hold back when the tendency to accelerate occurs, so that the tempo remains steady. The more efficient exaggerated practice is, however, to play with long, gradual retards until this variation in tempo is easy. The retards should extend throughout at least an entire page, starting at a quite rapid tempo and gradually slowing down so that the last two measures are played with an almost note by note slowness. The longer and more gradual the retard and the greater the extremes of tempo at the beginning and end, the sooner will the desired control be established. This control will not only make a steady speed possible but will also give the player the assurance that if he should find himself playing a little too rapidly, he can make a retard, gradually enough not to be too obvious, to get back to the correct tempo.

In the field of interpretation the idea of exaggeration is equally useful. However, this does not mean that exaggerated performance is advocated as an ideal. In general it is difficult to get students to listen with intelligent objectivity to the interpretative effects which they produce. Much or it might be said most of this difficulty is due to a false sense of exaggeration. That is, the student imagines, or hears mentally, the effect he wishes to produce-for example, a crescendo. Then he plays the passage trying to do it properly. However, he may not be making a crescendo to an extent sufficient for the listener to be aware of it because in so doing he thinks he is exaggerating. He does not realize that the exaggeration to his ear is only because he hears it doubly, so to speak, first in imagination then in fact, while the listener is not anticipating it and his attention must be caught. Until the student becomes used to this fact of apparent exaggeration he must play with what seems to him to be an exaggerated interpretation, especially in mood, in order for the listener to get a sense of normality in this respect.

Testing an interpretation by exaggeration is also a useful method of study, (Continued on Page 525)

# What Is the Outlook for a One-Armed Pianist?

A Conference with

# Paul Wittgenstein

Distinguished Piano Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

For some two decodes, the extraordinary performances of Paul Wittgenstein, the animed Austrian-born planist, have earned the homoge of the musical world. The extraordinary qualifies of Mr., Wittgenstein statistics and the extraordinary qualifies of Mr., Wittgenstein statistics are supported by the second is that he has made it possible to express this sessitive aristry despite the a thoroughly musical family. The second is that he has made it possible to express this sessitive aristry despite the a thoroughly musical family. The celebrated violatist, was the part of the second of prisoner, we are alreaded to the second of the second of prisoner, we are alreaded to the second of the second of prisoner, we are alreaded to the second of the second of prisoner, we are alreaded to the second of the second of prisoner, we are alreaded to the second of the second of prisoner, we are alreaded to the second of the second of prisoner, we are alreaded to the second of the second

and orchestral music, in one-handed performance.

Because of the foll of hand and orm wounds token by the second World War, THE ETUDE has asked Mr. Wittgenstein to camment on the possibilities for piana enjoyment that exist far such disabled men, and to suggest means by which they can develop those possibilities for enjoyment.

—Epitox's Nots.

TET ME BEGIN by stating that the loss of an arm need not separate a person who loves the piano from the instrument of his choice. The question, naturally, is one that interests me greatly. In order to discuss it, however, I must divide it into two categories: first, there is the problem of the onearmed artist, one who has already acquired professional equipment and, possibly, professional status and who wishes to continue his work despite the loss of an arm; in second place, there is the problem of the disabled amateur, one who loves to play the piano and who might very logically wonder whether he is now doomed to go through life without the pleasure of

personal playing. "Let us consider the one-armed artist first. The requirements of a one-armed professional pianist are more easily named than acquired. If he comes into this category at all, it is to be supposed that he has already mastered finished virtuoso technique; that is to say, from the purely technical or pianistic point of view he must thoroughly have mastered the Etudes of Czerny and Clementi as well as those of Chopin, He must have at his disposal the classical as well as the romantic piano techniques. This, of course, lies behind him, during the days of his normal studies. His present task, then, is to adapt the technique he already possesses to one-armed use

#### Double Energy and Work

"How is this to be done? It is quite impossible to offer any detailed explanation without demonstration at the keyboard. In the most general sense, however, it may be said that aiming at complete results with only half the means, demands double energy and work! The work consists partly in exaggerating the old skills, partly in modifying them. In other words, the single playing hand has to go through a sort of hypertrophy-an overfeeding of the old exercises; at the same time, it must be developed by new and special ones.

"But it would be, indeed, a strange coincidence for another professional pianist to have lost his right arm

in the war! It is by no means impossible, of courseit happened to me, and it might have happened to others-but I have not heard of any such case.

"It seems much more likely that the hand and arm wounds resulting from the war might affect pianistic amateurs, (Strangely enough, though, I have not heard of any such cases, either!) What about the pianistic possibilities of these amateurs? They have smaller technical resources; therefore they must set, themselves easier tasks, Certainly, the concertos for the left hand, like those which Strauss and Ravel wrote for me, as well as Godowsky's difficult compositions for the left hand, are ruled out for an amateur, Any attempt he might make to play them would prove this warning correct. For, in contrast to most classical works, these compositions consist almost entirely of difficult passages-only a few bars might be called easy. Has the one-armed amateur, then, no possibility of finding enjoyment in piano playing? Oh, yes, he has! There exists quite a number of pieces for one hand which even an amateur can play; the Six Pieces for Left Hand alone by Saint-Saëns, for instance, And another possibility, which I cannot sufficiently recommend, is the playing of piano-duets.

"By way of a digression, it is greatly to be regretted that the amateur playing of classical music in fourhand arrangements has so diminished. Before the radio was invented, musical amateurs used to play the classical symphonies and chamber music with four hands-used to play them, not merely hear them! Naturally, the knowledge acquired through such playing, together with an understanding of the architectonic structure of the compositions, enhanced the pleasure they got from listening to the works at a concert. Conversely, having heard a piece at a concert enhanced the pleasure of playing it, afterwards. Playing a piece even once, as a duet, even if it's not quite in the right tempo, is worth half a dozen hearings of the record! Of my own experience I can say that there are many pieces that I understood only after having played them in duet form, imperfect as the rendering may have been.



PAUL WITTGENSTEIN

"Further, amateurs listened more intently by going to concerts and thus detaching themselves from their normal thoughts and occupations. Nowadays, people are spared the effort of playing themselves, of going out to concerts. They turn on their radios and get Beethoven and Mozart, Bach and Schubert, Wagner and Brahms delivered at home; ils font leur salut en fauteuil (they make their salute from an armchair) where they listen (if you can call it listening) with only half an ear to the music-which glides off them like water from a duck's back.

#### The Classics at Home

"Of course, I am convinced that the advantages of radio far outweigh its disadvantages. Still, by placing Beethoven's Symphonies within the easy grasp of those who would otherwise not hear them at all, radio makes it too easy for those who formerly took a personal part in acquiring musical knowledge. And there is still another disadvantage of this state of things! The amateurs of other days who played, let us say, Beethoven's Quartets in four-handed arrangement, learned to know them all, regardless of whether these works were played frequently in public or not. To-day, people incline to depend entirely on the radio for making acquaintance with great music. What isn't played over the radio, isn't known to them-doesn't exist. This partly explains why composers like Bruckner and Reger, long recognized as classics in Europe, are virtually unknown in America. The radio plays them only very rarely! Toscanini, the musical Pope (minus the infallibility), doesn't choose to conduct their works; the amateurs, making no music themselves, have no initiative in seeking for music, and the result is that the masterworks of these composers remain unknown. In saying this, I am well aware that I shall find but little sympathetic echo; facts like these are not what people want to hear nowadays. Still, I am sure that future judgments will confirm

"But to return to the playing of the one-armed amateur! Let him investigate duet-playing. An astonishing number of classical symphonic and chamber music works might well be played by three hands instead of four-without any (Continued on Page 534)

THE ETUDE

# NEW WINE IN GRINZING

The fame of the Vienna waltz is due largely to a group of about ten men- Josef Lanner, Johann Strauss (father), Johann Strauss (son), Karl Millocker, Karl Zeller, Franz Genée, Oscar Straus, Franz Lehár, Robert Stolz, and Richard Strauss, the creator of the apotheosis of the waltz, represented in "Der Rosen kavalier." Of this group Robert Stolz, now an American citizen, is the best exemplar of the typical Viennese waltz. New Winein Grinand, recently published, embodies the true spirit of this delightful form. Grinzing is a suburb of Vienna, to which many artists and composers go



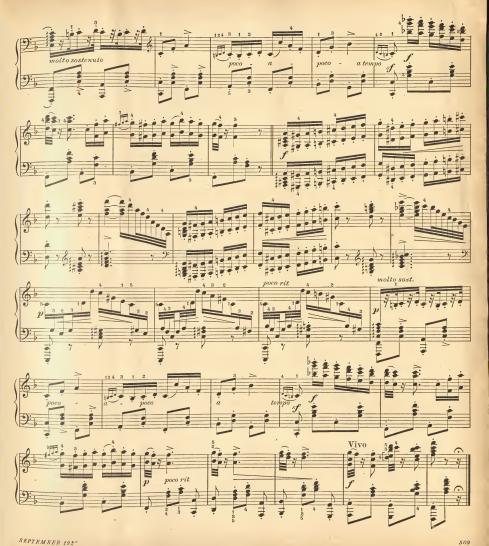




HUNGARIAN DANCE, NO 7

Brahms' "Hungarian Dances" are arrangements, rather than original compositions. On his tours (1852-53) with the Hungarian violin virtuoso, Edouard Reményi, Brahms made mental records of the inimitable Gypsy tunes and later made his brilliant orchestral arrangements, which then were prepared for the piano. Grade 5.





# BY THE BROOK

G. Karganoff (also spelled Korganov) was born at Kvarely, Russia, in 1858 and died in 1890. He was a brilliant piano virtuoso who wrote some forty works.

Many have become very popular. He was a pupil of Reineck at Leipzig and of L. Brassin in Petrograd. This very flowing study, in the distribution of the theme and accompaniment between two hands, should sound as though it were played with one hand. Grade 4.

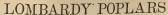


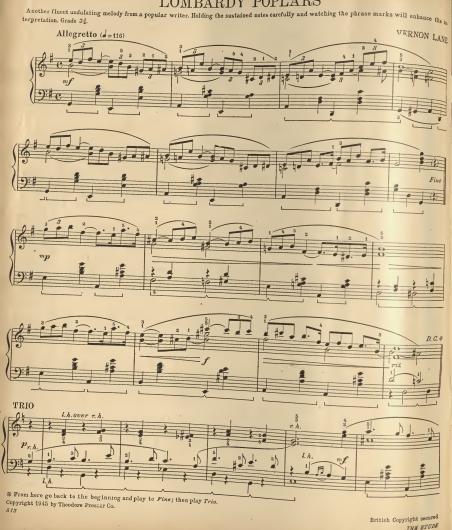
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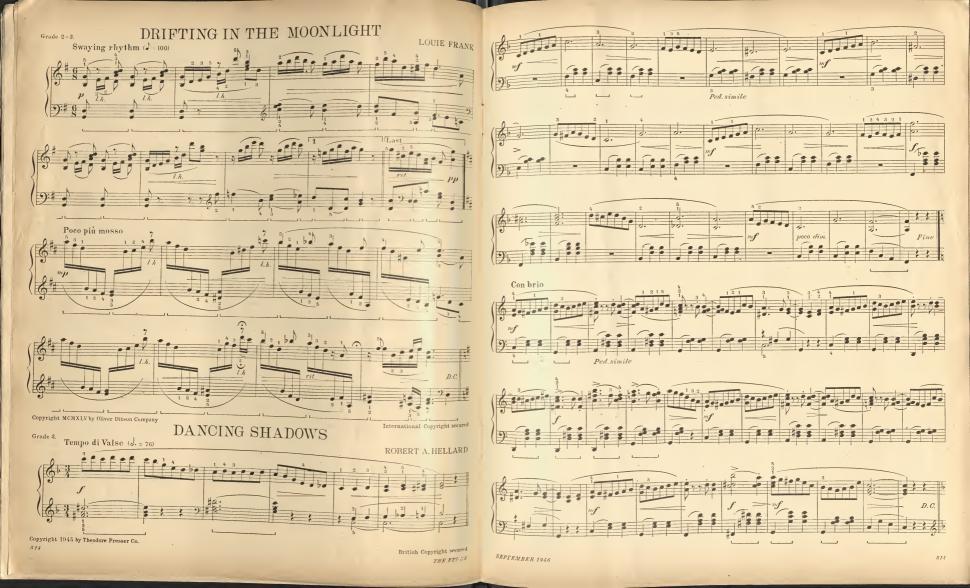
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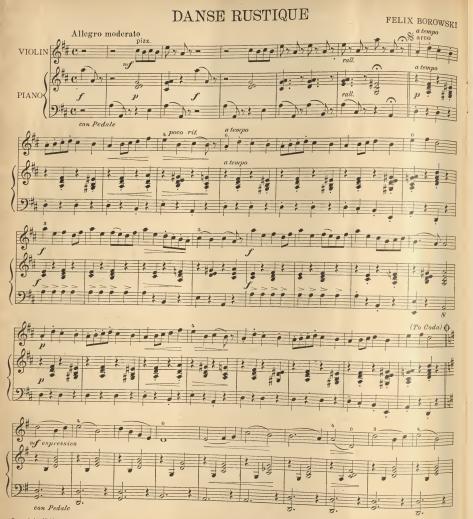
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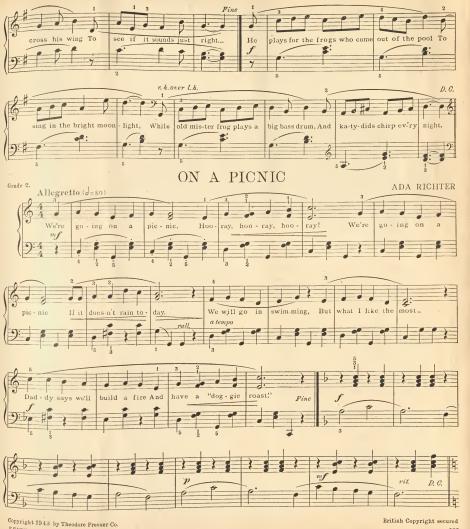


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THE ETUDE

# The Teacher's Round Table

Overcoming Piano Difficulties

By Exaggeration

(Continued from Page 503)

If the interpretation is wrong it will feeling may not be there at all and may

be very obviously so when exaggerated, be difficult to create. In other words, it like a misplaced retard, but if it is right is easy to modify an existing feeling but

From the teacher's point of view it is the benefit of a teacher, it should be better for the student to work out a pas- pointed out that in his public perform-

sage with an actually exaggerated inter- ances it is better to be credited with mu-

pretation than to understate it, because sical ideas with the sole criticism of ex-

a well thought out interpretation in aggeration, than to be criticized for an which the only fault is exaggeration at uninteresting and unfeeling interpreta-

least shows a correct feeling which can tion due to the apparent absence of ideas

easily be modified. But if the interpreta- because of understatement. In good play-

tion is only slightly suggested the correct ing the plane must speak.

it will be apparent that the only fault is hard to create a non-existent one.

(Continued from Page 492)

op. 2, No. 1; Op. 14, No. 1; or one of Op. Songs," and so forth. Op. 2, No. 1, 10, 28 sure to assign the entire sonata, Here are a few easy plano pieces which not isolated movements.

By this time if the student has thoroughly analyzed the form and content of these sonatas and others heard in concert and on records, he should have a good elementary schooling in sonata

The more sonatas, the merrier! Therefore, do not insist on memorization. Your objectives are fourfold. (1) A good understanding of sonata form and style. (2) The development of technical and musical facility. (3) Getting acquainted with as many sonatas as possible. (4) Marked progress and confidence in sight-

So, don't be too persnickety about "perfect" sonata lessons. Reserve that for the memorized repertoire of shorter pieces. Just persist in covering as much ground as possible. And, as we know too well, that takes a heap of persistence!

An "America Sings" Program For my young folk's recital (ages seven

For my young folk's recital tages seven to eleven) this year I am planning a pro-gram called "America Sings." Can you suggest some numbers no harder than grades two and three to help build the program?—N. M. C., Minnesota.

Vou have hundreds of good arrangements of American songs to choose from. Every piano course contains dozens, and music store shelves are filled with them. You can make good piano pieces from the songs in many "regular" song books, like "America Sings." "Merrily We Sing," "Fireside Memories" (93 all-time popular the Publishers of THE ETUDE.

too long or difficult Beethoven Sonatas- song favorites, "Everybody's Favorite I like:

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Bland-Rovenger, Carry Me Back to Old Virginny Fletcher, Old Black Joe Majer Deen Riner

Fletcher, Nobody Knows de Trouble I've Seen Brice, Were You There? Mills-Schaum, At a Georgia Camp

Meeting Haven, Plantation Memories Wagness, Plantation Serenade Eckstein, Pickaninny Serenade Giovanni, Banjoing the Polly-Wolly-Doodle

Hannah Smith, Uncle Remus

MISCELLANEOUS Kasschau, American Tunes (Duets) Eichhorn, An Old American Tune Dacre-Schaum, A Bicycle Built for Two Foster-Steiner, Oh Susanna Miles, Minstrel Bou Hayes, Hill Billy Tune Lowenstein, The Hill Billy's Broadcast Mitler, Red River Valley Schaum, Marines' Hymn Schaum, The Caissons Go Rolling

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375 Six Verterlienz, "Nol Cor...", G-3
376 Six Verterlienz, "Nol Cor...", G-3
377 Six Verterlienz, "Nol Cor...", G-3
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### Great Sopranos of Yesterday

(Continued from Page 495)

Emma Eames on the stage was a noticeable figure. Her Elsa, Marguerite, Juliette were pictorially lovely. While her voice did not have the velvety quality of Melba's, it was clear, resonant, true, and well-trained. Her costumes were said always to be specially designed for her by her first husband the artist Julian Story. Her second husband was the baritone Emilio de Gogorza,

Mme. Sembrich was engaged for her first season it was said to protect the management from Melba's growing demands. She came to the Metropolitan without much advance heralding but her success was instant and she became a highly valued member of the company. She had a very large repertoire, ranging from Zerlina in "Don Giovanni" to the very high and difficult Queen of the Night in "The Magic Flute" and including Martha, Rosina in "The Barber" always popular with her audiences, and many others. She was not only a gifted singer but played the violin well and when she gaye song recitals her art was even more noticeable than on the opera stage. Such exquisite diction and phrasing, combined with her admirable vocal method made attendance at these concerts a real obligation for ambitious vocal

### The "Gerryflapper" Era

Heinrich Conried was director at the Metropolitan when Geraldine Farrar daughter of a famous Boston baseball player, made her highly successful debut as Juliette in the Gounod opera which had not been heard there for several seasons. This young soprano soon established herself in popular favor. She developed an extensive repertoire; indeed the story goes that during one of her In fact unintentional comedy was supearly seasons here her teacher, Lilli Leh-



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mann, sent her an imperative cablegram bidding her sing no more new roles that year. Her Madame Butterfly, Zaza, Mignon, Manon, Marguerite, the Goose Girl, Tosca will long be remembered, She was adored by her younger hearers, and "Gerryflappers" attended all performances, wrote her notes and waited at the stage door to see their idol pass in and out. It soon became noticed that her departures from conventional renderings of roles were to be expected. She introduced much new husiness. In an interview given during her first season here, Miss Farrar supplied an explanation for this.

She had studied acting in Paris under a renowned teacher, but:

"I saw many young students all being taught to act the various roles in the same way, the same set of gestures-at just this point they were to cross the stage, at that moment to make a certain gesture-for no apparent reason save that the role was always acted in that way. I simply could not work in that

She accordingly left the studio and began a different kind of study, one which she described as "from the roots." "When I saw a gesture made on the stage I tried to see why that particular one was made. I studied great paintings and if I saw what seemed to me a posture adapted to a role, tried to take it."

Then she went to Germany and here as she said: "I found the teacher I had been looking for, Mme. Lilli Lehmann. "I could carry out my plan with her

students as well as the general musical and the lessons were a delight. I would go through a scene as I had thought it out and at the close she would criticize it. "That was good, that was bad, drop it and now we will do that over again.' One can develop with such a teacher. Our lessons were amusing too. 'Don't yell, don't squeak, sing,' she might tell me." While Farrar was singing at the Met-

ropolitan Oscar Hammerstein began his four interesting years of opera in his new Manhattan Opera House. Mme. Melba sang here during one season although she was no longer in her prime. plied in a performance of "La Boheme" with the too plump, no longer young, consumptive Mimi and small Alessandro Bonci as her lover,

(A second section of this article, dealing with Mary Garden, Tetrazzini, Donalda, Saltzmann-Stevens, Edyth Walker, and Alice Nielsen will appear in a later

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# VOICE QUESTIONS

# Answered by DR. NICHOLAS DOUTY

### A New Method of Clearing The Throat (?)

Q.-I have read where great singers when Q.—I have read where great singers when about to sing a song, passed under their nostrils a handkerchief concealing a small bottle of something which they inhaled, to clear their throats. I often wondered what this something but have never found out what is good for huskiness.—H. L. G. B.

A .- We know of no miraculous potion, the A.—We know of no miraculous potion, the mere breathing of which, concealed in a hand-kerchief, could "clear the throat." It sounds more like the art of the medieval soreerer than that of the modern physician. The best way to keep the throat clear is to live healthly, simply, exceptibly, available, those averages which and carefully avoiding those excesses which might tend to bring upon you any of those idiosyneratic troubles common to all singers, such as colds, catarrhs, pharyngitis, and indigestion.
Do not smoke heavily, drink too much, or overeat. Get plenty of sleep. In a word, live the and if your tones sound husky consult a doctor,

#### A Tenor Whose High Tones Are Difficult

A Tener Whose High Tones Are Difficult Q.—I have studied at a prominent conservatory for two sections and the studied at the prominent conservation for two sections and the studied at the continue study but do not have time some resources to attend a rendered school. I could the tener, may range being A to A. My chief difficulty is sustaining tones F. G. A. in the superdistrome, My least concert uses the stem runs in "The Messiah." I am willing to burn midnight off tyropropriate concert was the stem runs in "The Messiah." I am willing to burn midnight off tyropropriate concert.

A .- The tones you specify are almost always

the most difficult for the tenor to produce especially if they are sustained. There is no secret about their production. They require a well controlled breath, a free throat, tongue, and jaw, and a pose of voice which brings into play all the natural resonances. Unless the muscles that control the actions of the vocal cords have been developed by careful exercises during a rather long period of time, these high sustained notes will remain difficult and hazardous. They are the glory of the tenor voice and with them he makes his greatest effects. If you have progressed sufficiently far in your If you have progressed sufficiently far in your studies to realize practically what we mean by these things, practice either at home or in the studio of a good teacher will certainly im-prove your singing. If there is any doubt in your mind as to what we mean, please find some one who can explain these things to you and put you on the right road. If you are able to sing the difficult tenor solo part in Handel's "Messiah" acceptably, you must have some

#### The Young Singer Who Has Sung With Too Much Volume of Tone Q .- I am fifteen years of age and possess a

dramatic soprano voice. Since I was twelve I have done solo work in church and around in different programs. My voice was overdeveloped for my age, and I used too much volume when I sang, so that I was really straining my voice. My mother started my singing lessons, but I was so pig-headed that I would not do my scales and on my own I bought all the difficult opera pieces like Musetta's Waltz Song difficult opera pieces like Musetta's Waltz Song and the "Butterfy" aria, One Fine Day, Music was always so easy for me that I thought I could be different and instead of starting from the beginning I could reach the top right away. I have some of the good tone vanity left for which I am thankful, but leng flat and my range is smaller. The question is, Is it too late now to start again with another teacher and really work as I was supposed to do? Please tell me. I feel that I have learned a lesson almost too costly for my future.—D. S.

A .-- You may recall this Shakespeare quota-A—You may recall this Shakespeare quota-tion: "Cromwell, I charge thee, fling away am-bition; by this sin fell the angels." Every young singer especially if she has a good strong voice, overdeveloped for her years. as yours was, must resist the same temptation,

namely to sing the arias that only the well namely to sing the arias that only the well trained adult vocalist is capable of singing without the strain. The family, friends, and admirers of such a gifted girl, will always flock around her after every concert appearance, to tell her how wonderful she is, and how marvelous it is that a girl of only four-teen or fifteen can sing so beautifully, so dramatically, and so expressively is it her fault then that at long last, she believes what ratut men that at long last, she believes what they say, and fancies herself to be a finished artist and a great prima donna? If any kind and candid musician who knows something of the use of the voice ventures a word of ad-vice, all her so-called friends unite in a chorus of abuse calling him an old fossil, and a well meaning but jealous old fool. Fortunately na-ture is kinder than man. It is quite unlikely that you have permanently injured your voice. You have learned a sad lesson through a bitter experience and you must hasten to begin at the beginning. Dry your tears, find a good teacher and work hard at the basic elements of voice production, breath control, vowel and consonant formation, and freedom of vocal emission. You will miss the adulation of your audiences and the thrill that praise can only bring to you, but if you have a level head on your shoulders, and we think you have, you will come out all right. "Through rough place to the stars" wrote one of the old Roman to the stars" wrote one of the old Roman philosophers. We hope most sincerely that the sad time you are enduring at the moment will not last too long, and that it may prove at the last, to have been only a blessing in disguise. The Boy Whose Voice is Changing

Q.-I am fourteen years old. For about a year and a half my voice has reacted queerly, but now I can sing quite well in a soprano range without much effort. I have a range of about eleven or thirteen notes in the trebl clef. If I continue to sing high will it ruin my voice? 2.-Would you advise me to take singing

3.—I had hoped to become an opera singer but since my voice has come back in a way, I go through some daily exercises. Do you think this is all right?—J. L. H.

A .- We have received many letters from boys whose voices are changing, worried boys between thirteen and fifteen years, who can-not sing as well as they formerly did, and who do not know what to do about it. If you will be kind enough to look through several recent issues of Tmr ETUDE, you will find these ques-tions answered there to the best of our ability. The normal procedure is to rest the voice until The normal procedure is to rest the vote until the growing boy has become a young man. It is hard to reconcile the boy to this apparent loss of time, but he can use it well by becoming a better musician, and by the study of languages, the piano or organ and by taking his part in the usual high school and college curriculum

2.-In the April and June 1942 issues of THE ETUDE are articles detailing a method of study for boys at that unfortunate period of their lives when the "Change of Voice" occurs. It might pay you to read them carefully and make up your mind whether or not you think make up your mind whether or not you think the exercises suggested there would help you. If you are one of the very few boys whose voices do not change at this period, but who gradually become tenors or basses without a "break" you are very fortunate. You will be able to use the exercises to which you have been accustomed. However it would be safer for you to consult your physician and your singing teacher before making a definite deci-sion. A year or two of vocal rest at this time is

sion. A year or two of vocal rest at this time is the more normal prescription.

3—At fourteen no boy is old enough to decide whether or not he has the volce, the physique, the looks, or the personality to become a successful open afanger. He may keep this ideal in the back, or aix years of very hard work at the property of the prop decision with any reasonable hope of success



The plate is the foundation upon which the piano scale is built. It must be not only strong-for it must withstand 40,000 lbs. of tensile stress-but it must be absolutely rigid. It cannot yield one thousandth part of an inch, for, in so doing, it would change the tension on each of the strings and throw the entire scale out of tune. So the plate must be made of the most rigid material known, and that is cast iron. The very reasons which make cast iron unsuitable for many industrial uses mark it as the one suitable material for piano plates. It is heavy, it is brittle and it is difficult to cast in intricate patterns -but it is rigid, the most rigid of all materials and therefore it is used exclusively in the Baldwin plates.

The design of the plate is dependent upon a number of inflexible contingencies. It must be in one piece to conform to the tonal requirements of the instrument. It must provide space for the acoustic bridge and it must provide anchor points for all of the strings of different lengths at the proper distance from the bridge and in proper relationship to the point of impact of the percussion hammers. For in order to produce proper tone there is one point and only one point at which each string must be struck.

The design is complicated and most difficult to execute. There are but few iron foundries capable of handling such a casting. For the final result must be uniform as to texture and completely free from shrinkage strains. So the pattern from which the casting is made must be designed with great care and a profound knowledge of the subject.

Yes, the plate is a grey iron casting. But what a casting! It is indeed the foundation of the scale and like every Baldwin part it is the product of endless research and uncompromising insistence upon the best.

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### Musical Riots

(Continued from Page 483)

on the evening of the first performance cacophonic a composer's works were, his the members of the Jockey Club or the success was assured. The twenty-threethe members of the Jockey Club of the saccess and the twenty-three-Cercle Imperiate went out and bought year the music, and hundreds came to in an uproar. Wagner's defenders tried see just how bad he could make music to shout them down, with historic re- sound. At the Théâtre Champs Elysées sults. Two succeeding performances were his piano recital caused such a pandeequally disastrous

When rossin's incomparative and some tillating "Barber of Seville" was first orchestra pit. The police were called, and given, February 20, 1816, at the Teatro arrested many of the lovers of Surrealist Argentino in Rome, it was a historic music, From a notoriety standpoint the fiasco. Giovanni Paisiello, one of the recital was a glorious artistic success. But most beloved of Italian composers, then this was not his first offense. After many in his seventy-sixth year, had produced experiences with rioting audiences, he dean opera upon Beaumarchais' story forty cided to try new tactics with his music. vears before. The public looked upon the which out-Schönberged Schönberg. At a opera of the twenty-four-year old Rossini Budapest concert he ordered the doors to as a piece of effrontery. There were a be closed and locked, Drawing a thirtynumber of amusing mistakes in the per- two automatic from a holster, he placed formance, and the opera was greeted with it upon the piano and proceeded to give loud guffaws. Rossini, conducting from a concert of his works before an audience the cembalo, started to applaud during scared into submission. Since Anthell as the uproar at the end of the first act. a youth had been a fighting fiver in the The audience resented this bitterly and U.S. Air Corps, the situation was ominthe première was turned into a cruel joke. ous. It followed the old journalistic defi-In the one hundred and thirty years nition of news: "Man bites dog." Here, the since that memorable night, the opera pianist might shoot the audience, Doubthas been given several thousand times less the amazed Magyars accepted this as and the receipts from performances and orthodox American recital procedure, records of the Largo al Factotum must However, Antheil hailed from Trenton. run well over a million dollars. Rossini, New Jersey, rather than from Chicago, who was indifferent to popular and mon- At a concert given in Carnegie Hall. etary success, was not bothered at all by New York, Donald Friede, a book pubthe flasco at the first performance.

from one musical riot to another, in Europe. In fact, he seemed to thrive on them and even to cultivate them. In the Paris of 1923 notoriety was an asset, If the public could be induced to tell how monium that people in the gallery pulled When Rossini's incomparable and scin- up seats and dropped them down to the

lisher, strived to work up a "synthetic" The champion at modern musical riots riot for a concert of Antheil's works comis apparently the American composer- posed of extravagant discords, et al. One pianist, George Antheil, who stepped in the audience put a handkerchief on

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### Competitions

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musica works of Tewish content and which shall reflect the spirit of the Jewish people The contest is open to all composers without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1946; and full details may be secured by writing to Harwood Simmons, 601 Journalism Building Columbia University, New York 27, N. Y

A MUSICAL CREATIVE CONTEST for Youthful Composers of Los Angeles, California, is announced by the Department of Municipal Art through the Bureau of Music of the City of Los Angeles. Cash prizes will be awarded each first place winner, and honorable mention cerificates for each second best work in three classifications—orchestral, choral, and vocal solo. The closing date is December 1; and full details may be secured from Charles Wakefield Cadman, General Chairman, Bureau of Music, Room 190, City Hall, Los Angeles 12, California.

THE TENTH ANNUAL COMPETI-TION of the Chicago Singing Teachers Guild for the W. W. Kimball Company prize of one hundred dollars, is anting for solo voice for a text selected by the composer himself. In addition to the Award, the Guild guarantees publication of the winning manuscript. En-tries for the award must be mailed between October 1 and 15, 1946; and full details may be secured from George Graham, Chicago Musical College, 64 E. Van Buren Street, Chicago 5, Illinois.

AN AWARD of one hundred dollars is offered by the H. W. Gray Company, Inc., under the auspices of the American Guild of Organists, to the composer of the best anthem submitted by any composer residing in the United States or Canada. The text, which must be in English, may be selected by the com-poser. Manuscripts must be submitted poser. Manuscripts must be summitted not later than January 1, 1947; and full details may be secured from the Ameri-can Guild of Organists, 630 Fifth Ave-nue, New York 20, New York.



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# How An Ex-Soldier Regained His Violin Technic

(Continued from Page 501)

them to believe that they must cover a ing may be done to decided advantage certain number of pages from week to Inasmuch as I now have a better perweek regardless of the difficulties in- spective in connection with improving

Oswald told me that to become a pro- achieved. ficient musician one must keep regular Music finds its most fertile field durcompany with scales.

had the good fortune of securing a play- through both their individual and coning position which remunerated me be- certed efforts in the realm of music, yond my expectations.

As a final piece of advice, the follow- path!

myself technically I am practicing daily Naturally the tremendous importance Paganini's Perpetual Motion for the sole of the daily practicing of scales is not purpose of developing muscular flexibitato be overlooked. Now that my present ity of the left hand. It is not to be denied technic permits it, I devote a considerable that to play Paganini's Perpetual Motion amount of time to them-particularly in "a tempo" throughout and to interpret thirds and octaves, and also the broken the same as the composer would have chords for their corresponding scales. I indicated is a task for the virtuoso, Howshall never forget that one afternoon ever, the actual fingering of the Permany years ago when I visited the fa- petual Motion is within the scope of the mous Brazilian pianist Alfredo Oswald, average violinist, and by playing this who at that time was teaching at the composition every day individual finger Peabody Conservatory in Baltimore, Mr. dexterity and bow coordination will be

ing peace times. Today our country needs From my personal experience I feel good music more than ever before in its qualified to encourage former violinists history. It is, therefore, the sacred duty who during their military service have of those men and women musicians who not had the opportunity to play, assuring so willingly put aside their cherished art them that they too, by following the ad- in response to their country's call to the vice here presented, will be able to return colors, now that they have returned to to a "professional standard." Personally, a civilian status, to continue to weave my efforts, I believe, have been well re- once more the golden thread of culture paid, for I have played before one of the and idealism of which the entire world finest music clubs in this state; I have finds itself so impoverlshed today because had my own radio program and also I of the war. This they may best do truly life's most beautiful and profound

# "Band Concert Tonight"

(Continued from Page 498)

of seats, or the mode of ventilation.

gradations of its presence, and "dead blance of good music. areas," as well as points of concentrated by deflecting shields or, at cellings, by short hanging curtains.

If the concert is to be out of doors, though they cause a different type of adthe audience is more difficult to main- certs out of doors. tain because of distractions which are Desired concert deportment and etias unpredictable as they are numerous; quette are the results of good training and rhythms requiring careful interpre- habits and attitudes which have been the newly injected fear of not keeping

acoustical fitness, attractiveness, capacity, together. Amplified music, so often reand availability; or finally, upon such quired by an overly large outdoor audisubtleties as its usual popularity, types ence, is difficult to justify. Any kitchen radio presents a more desirable reproduc-Acoustical suitability is by far the most tion of music than the caustic eacophony effective distinguishing characteristic to of the average speaker systems, and the be considered. Echo is disturbing in all lack of balance pick-up distorts any sem-

To keep wind currents from carrying volume, are distinctly uncomfortable to off sheets of music, some type of clips the listener. Reverberation, to a certain are needed; the conductor's scores must point, is desirable, but beyond rather be protected by a shielded stand top or strict limitations it, too, is distracting, clips to weight the edges of each sheet; Since echo is caused by the reflecting sur- and only music stands with heavy bases faces of smooth, hard-finished walls, are dependable. If the concert is at night, ceilings, or proscenium arches, such siz- lights of at least twice the usual wattage able surfaces should be broken by strips are required and a diffusing element of curtain or rough lattice-work, "Dead should cover the bulbs. Too often the unspots" or sound foct are in most cases covered light bulbs are merely strung caused by an excessive curve of wall or overhead and the performers soon find ceiling and if these cannot be avoided, spots dancing along with the printed the flow of curvature may be obstructed notes. A lighting fixture for each stand is not satisfactory either, for the tendency is to play individually, instead of the problems involved are no fewer ing the conductor, becomes very difficultcooperatively, and following or even see-The conclusion to be drawn from these justment. In the selection of music, for last few remarks is that the uncertaininstance, the solidity and carrying quali- ties of weather and disturbances make tles become restrictive factors; interest of it unwise to present any important con-

tation usually become mechanical from created since the very beginnings of in-(Continued on Page 535)

# VIOLIN QUESTIONS

# Answered by HAROLD BERKLEY

More on "Angled" Bowing

More on "Angled" Bowing

O. F. Da. Aberta—I am glid you found my
remarks on "angled" bowing in the April issue
of the Evrous of interest to you. It is a subtle
and delayed to the subtle of the subtle
and delayed to the subtle
and t

ishleet, and it is worth plenty of time and thought.

Concerning Bow Grips

Sand S., Pennsylvania.—Your leiter is someward because and I am at a loss to know what sort of answer you wish to have particularly as the letter contains two sistements but no result by units your bow with a very thin grip or none at all means that you do not like the plant on the bow. I also or allew wife a flick happing that it is most commonly used is good, for it protects the stick, but most certainty because the stick, but most certainty because the stick of the certainty and the stick but most peeps the stick of the certainty and the stick of the sti

#### An Audition Necessary

Miss M. E., Massachusetts.—Much as I should Miss M. E., Massachusetts.—Much as I should like to give you a definite answer to your question, I cannot do so. No one could conscientiously advise a student to make music her career without hearing her play and knowing a lot more about her than a letter can tell. You seem to be well advanced for your age, and you certainly have a mature approach to your studies, but these qualities are not sufficient evidence on which to base a considered opinlon. Why not wait until you are out of high school before you make up your mind? And meanwhile practice as much and as well as you can, and hear all the good music you can.

#### The Maker Jacques Bocquay

Miss E. B., California.—Jacques Bocquay was one of the two best French makers in the early part of the 18th century. The other was Claude Pierray. His violins were rather more Italian in style than those of the other French makers of the time. The dates of his birth and death are not known, but nearly all his violins are dated in the seventeen-twenties and seventeen-thirties. According to condition and workman-ship, they are priced today between three hun-dred and fifty and six hundred and fifty dollars.

A Better Violin Needed Miss D. A., Ohlo.—Yes, Fritz Kreisler has made a record of his Liebesleid, and it is a very fine and characteristic record of his playing. Your teacher is right in saying that you should Your feecher is right in saying that you should own it; it will help you to develop your own sense of rhythm and style. (2) I think you should have a better violin, even if getting one does mean that you cannot take lessons for a time while. You are young, with plenty of the while. You are young, with plenty of the you the you, the style you to you have you have your lessons, the better violin will help you to you lessons, the better violin will help you to do more easily all the things your teacher wants. But don't let up on your practice while you are not taking lessons!

#### Another Imitation Strad.

Rev. C. H. G., Texas.—The label in your vio-Rev. C. H. G., Texas—The label in your violin is worded as Stradyerius worded his labels—that it is all I can tell you about the instrument. The chances against its being genuine strate in the chances against its being genuine of violins exists. There are many thousands of violine sources are some violines of excellent quality which are labeled in these words. If you wish to have the chance of the chance

#### A Complete Violin Course

Miss C. V. S., New Jersey.—There is no Violin Method that I know of which would success-SEPTEMBER, 1946

fully take a pupil from the beginning stages right through to artistry. Some people may care to be provided to be provided to be provided to the provided to t

Kreutzer, and so on. In The ETUDE for February 1945, on the Violinist's Forum Page, there was a discussion of a graded course of teaching material which you might find useful. And think you would be interested in my article, "The First Year," which appeared in November 1943. During 1945 there were a number of an-

dence whatsoever on which an opinion can be formed. And in your case you send only the last part of the label. The words mean "... of Cremona in the year 17..." The letters HS are a religious symbol that was used by many of the old Italian makers. It is also to be found on fake labels that have been inserted in more modern instruments; so the fact that it appears in your violin is no indication that yours is an old Italian instrument. But if you wish to know its value you should take or send it to one of the firms that advertise on this page; for a small fee any one of them will give you a reliable appraisal.

#### A Wise Procedure

L. W., Pennsylvania.—As you are unable to take violin lessons for a year or so. I think the violin lessons for a year or so. I think of theory and harmony. The more you know about music, the better you will play. Books that will help you are "A Harmony Book for Beginners" and "The Art of Interweaving Med-odiess" both by Preston Ware Orem. A standard and very valuable book on harmony is the
"Theory of Tone Relations" by Percy Goetschlus. You can obtain all three books from the publishers of THE ETUDE.

#### A Collaborator Wanted

E. J. G., Pennsylvania.-I admire your perseverance and ambition in working to develop modern violins that are superior to the Oid Masters, and I wish you the best of luck. But Masters, and I wish you the best of tuck. But I am afraid I cannot recommend anyone who would collaborate with you financially. The profession of business broker is rather outside my line of country. I would suggest that you communicate with Lyon and Healy of Chicago or The Rudolph Wurlitzer Co. of New York.

#### An Ambitious Student

Miss J. R., Minnesota.—You have certainly done very well for the length of time you have don's very well for the length of time you have trutied, and you enhusiam for the violin is infections. If you keep this enflustame, and practices are violed, and you keep this enflustame, and practices are violed play every well by the time you have finished high school. It will be time enough ten to decide whicher you want will not be able to take lessons for the next year or soll but if you practice really carefully and pay close attentionally and the property of the pro

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# Yehudi Menuhin's Martic Bow

(Continued from Page 493)

seven-year-old daughter Zamira, and a six-year-old son Krov. Evidently people expect a former child prodigy to have prodigies of his own, for every once in bring up their "gifted" musical children. "My own children got their first musical impressions through the voice," answers Menuhin. "My wife and I would sing for other "first" when he accepted an invitathem the songs we knew. Let children tion to give a few concerts in Moscow listen to folk songs, American and foreign ones. That will broaden their musical outlook, develop their taste and our own sailors and soldiers," Yehudi sense of rhythm. Above all, never do anything to stimulate artificially a child's ambition. I was never told, 'You must practice-or you won't amount to anything.' And I had plenty of other interests besides music. If my own children like music and want to study for their enjoyment, that's fine, But I wouldn't-do anything to make them professional mu-

It was Georges Enesco who taught Menuhin that to become a good violinist one has to do more than to play the violin well. Enesco made him read the biographies of composers and musicians. studied with him the history of music, harmony, and counterpoint. Menuhin's programs never fall below a high standard. For encores he often chooses the difficult solo sonatas of Bach instead of glittering bravura trifles. "American audiences have grown up. Today I wouldn't think of playing the old standbys which er determination to fight the forces of you once had to include in your programs if you wanted a full house."

A few years ago he created a musical sensation when he restored to the world the so-called "lost" concerto by Robert Schumann. Searching in neglected corners for forgotten masterpieces has become an obsession with Menuhin. He "rediscovered" the Adelaide concerto by Mozart and the B-minor concerto by Elgar which had disappeared from the concert programs.

#### A Grinding Routine

cert stage, Menuhin has become used to G minor Prelude would bring a realizathe grinding routine of hotel rooms, tion of symphonic effects in piano music, practice, Pullman cars, more practice, concerts, encores, autographs, and catching the 1:18 plane. Last year he played more than three hundred times. Less fected by three impulses namely: sensathan a third were paid appearances: the tion, recognition, and action. With good others were benefit concerts for the readers, the reaction to these three im-American and British Red Cross and pulses is almost simultaneous, A slow inother charities, and performances for effective response of any one of these will American troops overseas. He played in cause a lack of coordination of mind and the Aleutian Islands, the Panama Canal fingers or mental and physical opera-Zone, in South American outposts, Hawaii, tions which immediately reflects on and the West Indies. In San Juan, Puerto rhythm and tempo. A reader adult or Rico, he played hot jazz for an Army pupil, may be helped through such readbroadcast. The local Army paper wrote, ing troubles by silent playing above the "The ghosts of Bach, Beethoven, and keys before attempting an audible read-Brahms probably whirled in their graves ing. He sits at the plano with the music

gave out with the St. Louis Blues," When Paris was liberated he flew there. as to rhythm, accent and timing; in fact, Three years ago General de Gaulle had just as he would like it to be played. In promised Menuhin that he would be the such practice the larger muscles are first artist to play in the free capital of stimulated to workable action by direct, France. At the Paris Opera, accompanied simple and precisely-timed movements by the Conservatoire orchestra, Menuhin which carry the hands into the correct played the Mendelssohn Concerto which positions for the fingers to pick up the had been banned for five years. I was notes. The result is more freedom in there that night. The uniforms of the execution and less hesitancy in note doughboys mingled with the evening reading. The efficacy of such preliminary

"FORWARD MARCH WITH MUSIC"

gowns of French women, but it wasn't the glitter of the old days. People sat quietly, their eyes closed, thinking perhaps of the horrible years gone by. During the second movement many were weeping.

Menuhin played in Amsterdam, Brussels, and was the first American artist to appear at Prague's Smetana Hall. "T couldn't bear to look at my audience he remembers, "They were sitting as if in a while parents ask Menuhin how to a trance. They had that tired, frightened look that I've seen on people all over Europe. But as I played they seemed to relax." Last November he scored an-The enthusiasm of his Russian audiences were deafening. "They yell louder than

Back in London, Menuhin recorded the musical solo score for the film, "The Magic Bow," founded on the life of Nicolo Paganini. When he returned to America his wife asked him whether he'd had any hair-raising adventures,

"Not hair-raising," Menuhin said. "Heart-raising." He opened his violin case and showed her a letter. He still carries this letter around in his case, together with his most treasured possessions, his Guarnerius and Stradivarius violins, It. was written by an Army chaplain after a concert Menuhin gave for troops overseas.

"Dear Mr. Menuhin" (said the chanlain), "my men are preparing for combat. If they could have the Lord of the Universe speak to them through the music of Beethoven, Paganini, and Bach, as was done for them by you last evening, theirs would be a greater strength and a strongevil in the world. Wherever I go I shall be strengthened as I recall the moments spent listening to your violin. It was as though I had worshipped in one of God's great temples."

# How to Improve Your Sight Reading

(Continued from Page 484)

notation as is found in Schumann's "Scenes from Childhood" and his "Fan-After twenty-three years of the con- tasie Pieces." A study of Rachmaninoff's

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Reminders About Music Study

(Continued from Page 496)

for suggestions from your publisher. It failure. Sometimes it is well even to drop

will enable you to give more pleasure to a problem that we have tried to solve.

your family and friends who enjoy music. When we come back to it later we may

tween pleasure in your music now, and on to something that we can do is

preparation for more pleasure and bene- sometimes to progress faster. We should

success of your music study. Music is comes. As we learn to adapt the methods

answering so many calls today in giving of others to our individual purpose, need,

a new interest in life, in taking away age, and ability we shall see definite

loneliness, boredom. But the music les- progress in the remaking of the good

son can and should do more; it can take pattern set for us by our teachers.

us a step in advance. The clear aim When we insure a readiness to learn,

unless we have set out to make it. It may later expression, make music timely and

be a point driven home which was a part of each day, music study becomes

grasped only tentatively before. Theoriz- an absorbing adventure, one which is a

ing ends and skill is acquired and be- little different for each person and all

comes an unforgettable part of our ex- the more prized because it is uniquely his

Remember that it is the balance be- find that it is readily understood. To go

practice will be apparent in pieces like the A major Polonaise by Chopin and Bach's Gavotte in B minor from his Second Sonata for violin, transcribed by Soint-Saens.

Playing at the table is good exercise in mental reading. In fact mental study that would give them pleasure. Use this A final word of caution is not to overdone anywhere and at any time, is always knowledge to keep up your interest. Write emphasize periods of slow progress or helpful. A good musician and an excellent reader said that she read all the Mozart Sonatas for piano when she was confined to her bed over a period of weeks. This woman, when at a dinner party where several musicians were entertained, played at sight the second plano part of a Sonata fit in the ruture, which measures the enjoy each evidence of progress as it written as a piano duo by Wilhelm Friedemann Bach, one of the gifted sons of Johann Sebastian, together with an artist guest who had used the composition as a recital number.

Any one wishing to become a good reader should make it a habit to read a achieved, wins our interest and respect. challenge thought, are conscious of the little each day. In homes where THE It need not be a large aim but it must worth and importance of our study, pour Erupe is read each month, musicians, be definite. We shall not make that gain in inspiration that we may pour it out in adult and young, have at hand a wide choice of reading material of all grades. This music may become a precious boon, just as books in some homes have proved to be the source of brilliant careers. The reading of solos and duets, piano duos and quartettes, and piano with various kinds of string ensembles, gives a reader

opportunities for memorable experiences. Reading music at sight should be one of the first objectives of music study.

Publishing a Popular Song

(Continued from Page 494)

should you write? I don't know.

will be tagged a "one hit writer." We have lots of them in Tin Pan Alley. What

A beginner seems to have a better

chance with a novelty song, than a heavy

love song. Does anybody know the an-

swer? I thought that I did until Nick

Kenny walked into my office one day, and

asked me to write a piano part for a new

song that he and his brother Charles

Kenny had just finished. The song was

called There Is a Gold Mine in The Sky.

I thought it was the worst song that I

had ever heard. I nearly refused to ar-

would hurt Nick Kenny's name. He had

been a good friend of mine for many

years, and I was very much concerned.

Well, it turned out to be the biggest

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Waltzing Nymphs (3) .....Spaulding

Six Bagatelles (Collection) (4) ... Berger

Venetian Serenade (O Sole Mio).

..Spaulding

Arr. R. Hoffman

......Krentzlin

Chopin-Godowsky

.....Scriabine

Rossini-Strakosch

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.....Bach-Felton

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Valse Sentimental (3)

Voices at Even (3)

Advanced Grades

Album Leaf (6) .

Etude, Op. 10, No. 1 (8).

Etude, Op. 10, No. 2 (8)

Etude, Op. 10, No. 3 (8)

Etude, Op. 10, No. 6 (8)

Etude, Op. 10, No. 7 (8)

Etude, Op. 10, No. 12 (8)

Etude, Op. 25, No. 7 (8).

Etude, Op. 25, No. 12 (8).

Prayer from "Othello" (9)

Sextette from "Lucia" (10)

Song without Words (6) .....

Suite for The Left Hand Alone (8)

Nocturne (8)

Serenade (8) ...

Solfeggietto (6)

Medium Grades

Advanced Grades

Valse (4)

Lullaby (4)

Valse d' Adele (7)

Londonderry Air (5) .... Arr. Thompson

Nocturne in E-flat (8) .... Chopin-Wurm

Prelude (6) ......Scriabine

PIECES FOR THE RIGHT HAND ALONE

Forest Echoes (3) ......Bliss

The Winding Road (3) ......Bliss

Prelude-Etude (6) .....Foote

Prelude (6) .....Huss

(Continued from Page 504)

need for overwhelming piano technique. One way to proceed is simply to leave out one of the notes of the octave (not really necessary from a musical point of view). In most cases, the one-armed player would have to take the Primo part. Playing the great symphonic and chamber music classics in duet arrangement serves a double purpose. Besides affording the players pleasure (a pleasure which I, personally, count among the greatest of my musical life), it provides a knowledge of the works which is infinitely greater more intimate and more lasting than that acquired by merely passive listening. Chopin recommended the playing of classical music, in duet Etude, Op. 10, No. 5 (8). form, to his pupils-but Chopin, of course, thought only of two-handed pianists. May I be allowed to join my insignificant little voice to that of the great master! His advice is doubly applicable to one-armed players: deprived Etude, Op. 10, No. 9 (8) of most other active musical pleasures. they should certainly cultivate this one. Etude, Op. 10; No. 11 (8), By such means, presupposing, of course, a small amount of technique and practicing, even the one-armed amateur will see that he can still find great enjoyment Etude, Op. 25, No. 1 (8) in personal music-making."

The following list of plano pieces for Etude, Op. 25, No. 4 (8). the left hand alone or for the right hand alone was not submitted by Mr. Wittgenstein but was prepared by Mr. Milton Harding, by request.

PIECES FOR THE LEFT HAND ALONE Easier Grades Bridle Paths (2) A Left Hand Complaint (1) . . . . Richter Merry Swiss Boy (2) ......Schmitt Restless Moments (2) Huerter Spring Breezes (21/2) ...... Franklyn Summer Moon (2) Huerter Tom Thumb Waltz (2) .Schmitt. Five Little Tunes for Five Little

Fingers (Collection) (1) ......Adair Medium Grades Annie Laurie (3) .Arr. Henry Deep River (4) ... ...Arr. Orem Drawing Room Study (4) ..... Greulich Festival Polonaise (3) .... ..Krentzlin Lovely Dorothy (4) ..... Weber-Sartorio March (4) .....Lemont March of the Midgets (3) . ..Rowe Melody (3%) . Valdemar Monarch of All (3) ......Spaulding On the Lagoon (5) ......Eggeling Robin Adair (3) ......Arr. Henry Romance (3) . 

# Mothers To The Front! by Mrs. Theodore Brown

now, and have given recitals, of course, each year. This year I happened to think of a new idea and thought

As our recital was to be given on Mother's Day, May 12, we thought it would be a novel idea for the mothers to play duets with their children. I knew of seven mothers who were dependable musicians and when I asked them, they were delighted. The children were thrilled,

HAVE taught for about twenty years of course. I asked each mother to come to the studio and try the duet over for me, and each one did very well.

The recital proved to be a great success. The anxiety to help her child do well made each mother play her best, and the results were most gratifying to us all. Several parents made the remark that

this was their first recital, too, so it was a big event for all. Needless to say, the fathers came to hear the mothers and children play!

# Benort To The Nation

(Continued from Page 489)

However, there is, I feel, sufficient justification in your remarks to seek methods of improving the situation, and I intend in the near future to call a meeting of those agencies in the War Department interested in the development of Army music to formulate a program which should rectify the conditions which you

With kind regards, I am 'Sincerely yours

(Signed) 'Robert P. Patterson, Secretary of War'

"I wish I could agree more heartily with the Secretary that the growth of the Army and the volume of discharges were causes for the lamentable conditions I found. That they may have had their influence, I gladly admit. But no vertising procedure, matter how fast the men went in or came out, musicians should know how to read music, at least, before being taken into they do not ordinarily practice. Two such a band! It is the Secretary's final paragraph that is encouraging. Something is to be done!

"When that 'something' is done—done, or "used" to the surroundings. An exmind you; not investigated or plannedvol will see a revival not only of Army hearsal or a better third, is the presenmusic, but of civilian music as well. Young musicians will enter the Army eager to receive the training available there. Public taste will be improved. In admission charge, This performance will the Army itself, music will occupy the furnish the funds for many of the exposition it deserves-and that it gets in foreign armies, even those of our enemies. Army entertainment levels will be raised instead of underrated. Best of all, our beloved United States, which ranks 'first' in so many activities, will accept its opportunity to develop something goodin general culture, in employment facilities, in training, in experience. That is a goal which every loyal citizen and every music lover must desire as heartily

# Band Concert Tonight"

(Continued from Page 530)

ed long before the concert date if it is ing of instruments to and from the conto be corrected; for at the time of per- cert hall; checking out and in the uniformance, attention becomes so concentrated upon the music that all such habits make their appearance unchecked, per critics; and meeting guest artist or Playing positions are also products of conductors, and arranging for their previous training and crossed feet or pleasurable visit. humped shoulders require early and constant correction. It is well to remember the careful attention to details required

winners. Selling done by pairs or teams an experience unequalled in the reward with such incentives as being guests of of complete satisfaction.

an out-of-town concert or music camp usually proves to be very successful. The most desirable arrangement of all is to have an interested organization sponsor the concert and handle all advertising and ticket sales. This not only releases the performers for concentration on the music but also gives them the feeling of being supported and appreciated-a knowledge which is invaluable

to the morale and attitude of the band. Advertising need not be spectacular if the reputation of the band is at all good and the danger of overly dramatic schemes is as great as any other. It is after all, the cheapest commodity that requires the most pressured advertising. A few newspaper articles with pictures of the activities of concert preparation; a goodly number of a large "respectable" poster: printed postal cards to parents and supporting citizens; and announcements at assemblies and organization meetings during the week preceding the concert date all serve toward good ad-

Dress rehearsals become important if the band is to play in a place in which rehearsals is a minimum; one to lessen the strangeness of the sound and the second to allow for being comfortable cellent substitute for the second retation of a matinee for school children of certain grades (as from the fourth through the eighth) with a very small penses, such as for the guest artist; it relieves the evening performance of disturbingly impatient and quickly tired voungsters: and it furnishes an ideal opportunity for an informal talk to those students about their own chances in instrumental music. Various instruments may be exhibited and played for them and through such a contact many students will become anxious to join instrument classes or inspired to continue study more seriously.

Repeat performances in nearby cities provide also invaluable experience for the band and good advertising for the community and school. In its finest development, a worthy concert may be presented at several places on a lengthy

Finally, we must consider the many small essential details, such as organization of ushers and ushering techniques; the polishing of instruments and repaintstrumental music study. The visible foottapping and head waving must be detecting away the decorations; the transportforms which previously have been

In conclusion it may be added that all that habits are not eliminated by re- of the conductor and assisting commitstraint, but are replaced by other habits. tee is repaid a hundred-fold in the sat-Instead of repeatedly cautioning students isfying results of a truly successful pernot to do this or that, have them do formance. When the evening is finished that which is proper. Tuning routine of and the instruments are locked in their the rehearsals should be the same as for places, the feelings of the performers the concert as well as seating arrangetheir school experiences. Finally then, Ticket sales are stimulated by contests to the conductor who has devoted his which can be especially effective if very desirable opportunities are offered the tails, "Band Concert Tonight" becomes

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# Folk Song Recital hu Leonora Sill Ashton

Junior Stude

### **ELIZABETH A. GEST**

#### A Fairy Tale by Ella Mae Starrl

Once there was a beautiful fairy who to pick them up, and holding them up to into the air to float hither and thither. aims. And it came to pass that people began Is it music in our hearts?

dwelt in a cottage made of wildrose petals the sun, read what was written upon and precious vines, on the side of a them. These thought-wishes and hopes, mountain in a great green forest. Now being full of love and gratitude, had no this fairy was very happy because she power to die, but took unto themselves was among the green trees where the sun- other shapes and lived on forever. They shine was filtering through the branches. can not be seen, because our vision is She thought lovely thoughts when she much too weak; they can not be heard, walked daily in the green forest, and in for our hearing is much too dull; but time she began to prick her thoughts out they sometimes can be felt, and we know on the leaves of the trees, and send them not what is stirring our hearts to nobler

#### Quiz No. 13 Musical Cities and Towns

1. In what town was Beethoven born? 2. In what city did Bach teach Latin?

3. In what city was Handel's Oratorio, "The Messiah," first performed? 4. In what city did Mendelssohn estab-

lish a conservatory of music? 5. In what American city did Dvořák serve as director of a conservatory

of music? 6. What city has the oldest American

symphony orchestra? . What American city is said to have

had the first church organ? 8. What American city is said to have had the first singing society?

9. In what city was the first music book printed in America?

In what city did Brahms spend the last third of his life?

(Answers on next page)

# The Job of Fingering

passages seem easy and smooth; but When we look where we are going hard and clumsy.

### Letter Box List

Letters have been received from the following, which, we regret, our limited space does not permit publishing:

June Anderson; Jack Linden; Shirley Becker; Barbarn Garter; Betty Ford; Christine Ratholic Fellin Berty Ford; Christine Armold; Emilia Bart; Betty Maice Parten Ann Coines; Marcell Mierowsky; Carrol J. Buller; Nila Smith; June Mandel; Ronald Marlher; Jean Roberts; Patricia Ann Wilsins; Contance Gaudiett; Obores Lewis; Roberts Hochne; Marlyn Freman; Marle Jinson; Betty Jean Petans; Frey Sanford.

Fingering is one of the things in We must look where we are going, piano playing that must be done in fingering passages, instead of well, because with good fingering, looking only at one note at a time. with the wrong fingering they seem we arrange our fingering so we have enough fingers to get there without bumps or breaks, or putting thumbs under on black keys or disconnecting Two look so very much aliketones that should not be discon- The Whole Rest and the Half.

we have the next one ready to take

its place in a smooth, well-connected

Remember this—there are only Like hats upon two gentlemen four signs that give us permission to Who meet a lady fair; disconnect one tone from the next Half merely nods and tips the brim; one, and these four signs are: a rest, Whole lifts his hat with care. a staccato mark, the end of a slur and the end of a phrase. If none of these four marks appear it means the tone must not be released until

Answers to Musical Transportation

1, Bicycle; 2, Boat; 3, Surrey; 4, Flying; , Horse; 6, Wagon; 7, Flight; 8, Caissons; 9, Sail; 10, Wings; 11, Walking; duets, and each performer will play 12, Chariot; 13, Mare; 14, Boat; 15, Rail- a folk song from a different country. road; 16, Marching.

HE early autumn recital by Miss of the earliest folk songs were sung piano, and some of the performers Bible. One time when they were held were to tell the audience about folk- captive in Persia they sang about songs before playing them.

and began: "Folk songs comprise land? Upon the rivers of Babylon we some of the earliest forms known in sat and wept: on the willows me music, but they are not large com- hung our harps," positions written in certain rhythms or patterns such as we know in other pieces. Often they were not written at all, but were sung by people who were glad or sad, then other people ships when America was being settled who felt the same way would repeat could not bring many of their bethem. Thus they were handed down longings with them, but they could from generation to generation, and bring their songs in their memories, many have come to us in this way."

#### Musical Transportation Game

by Alan A. Brown

Fill in the blanks in the following songtitles with words signifying a means of transportation, a method of getting from one place to another. The player filling in the most titles in a given number of minutes is the winner

1, On a --- Built for Two; 2, Volga ——— Song; 3, ——— with a Fringe on Top; 4, The - Dutchman; 5. Captain Jinks of the ----Marines; 6, Wait for the ---; 7, seat and Doris continued; "The Neof the Bumble Bee; 8, The Go Rolling Along; 9, We ---- the Ocean Blue; 10, On ---- of Song; 11, Hand Me Down my - Cane; 12, Swing Low, Sweet -; 13, The Old Gray ----; 14, Show -----: 15, I've Been Workin' on the ----- through Georgia

(Answers on this page)

Meet the Rests by Lydia Jean Erickson



Among the rests we often meet Upon the music staff,

Black's pupils was to be a re- by children of Israel in their wancital of folk songs arranged for derings and are mentioned in the being captive; "How shall we sing Roy was the first on the program, the song of the Lord in a strange

Then Harry took up the tale, saying, "Many folk songs were brought to our country from the Old World. The people who came over in small and these they continued to sing Here Sally took up the tale, "Some after they arrived, and taught them to their children and grandchildren. Many of the early settlers came from England and brought English folksongs. Some well-known ones are Bobbie Shaftoe, from England: The Campbells Are Coming, from Scotland (the Campbells, of course, were people, not animals!): All Through the Night, from Wales: Londonderry Air, from Ireland, Songs were also brought over from France, Sweden, Italy, and many other countries. which you will hear in the program we have prepared." Harry took his gro slaves in this country gave us some very moving songs, such as Swing Low, Sweet Chariot, Even the Indians gave us some lovely melodies. Since America is not as old a country as the European countries. our folk song writers are not clouded in obscurity and we know who many of them were, such as Stephen Foster. Foster did write his songs, but because they were so universally loved and known and are of a simple folk song type, they can be classed as folk songs. Every one loves Foster's song, My Old Kentucky Home, and it makes no difference to the singer whether he lived down south, or out west, or up north or down east, because that song makes people feel kindly toward their own homes, wherever they may be. Yankee Doodle is a gay song that came from

the days of George Washington." Nancy continued, as Doris sat down: "Many of the great composers have used folk song melodies from various countries in their symphonies and other compositions. Perhaps a good way to describe folksongs is to say they are things people sing about instead of talk about. So that you may become more familiar with folksongs we have planned today's program of folk songs in various grades of difficulty, some solos and some (Program continues)

THE ETUDE

### Junior Etude Contest

THE JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and girls under eighteen years of age.

girls under the eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on Chestnut Street, Philadelphia (1), Pa, by this page in a future issue of The ETUDE. the 22nd of September. Results of conthis page in a Albert contributors will re-test will appear in December. Subject for ceive honorable mention.

put your name, age and class in which tages of Regular Practice."

Write on one side of paper only. Do not use typewriters and do not have any-

Essay must contain not over one hun-

dred and fifty words and must be received at the Junior Etude Office 1712 essay contest this month: "The Advan-



#### My Aim in Music (Prize winner in Class B)

My aim in music is for character develop-ment. In a recent article in THE ETUDE the following statement was made: "There is spiritusi essence in music which inspires ex-alted lives." The great truth of this statement stands out in the lives of the great masters. My alm in music is also for a cultural understanding. Music may be thought of as the greatest of all the fine arts. A better undergreatest of all the fine arts. A better under-standing of music alds in a better social knowi-

edge of the world today and long ago.

My alm in music is also a professional vocation. From the great cosmopolitan cities to the smallest hamlets there is a place for more persons who will bring a means of enjoyment Choir. and knowledge of music.

John D. McLain, Jr. (Age 14),

Prize Winners in Classes A and C: Shirley Homfeld, (Age 16), California. Sally Ann Sapp (Age 8), Georgia.

Honorable Mention for Essays: Mayne Miller, Wilma Slover, Hazel Jean Mayne Miller, Wilma Slover, Harel Jean Lyons, Beverly Hays, Joyce Pickard, Ennye Butter, Shriefy Swope, Nancy Homeyard, Butter, Shriefy Swope, Nancy Homeyard, John Boltzer, Helen Sandel, Butter, Berty Servey, Mary Schmidt, Ann Martin, Edwina McMullan, Bonnie Nevins, Annette Fleish, Luara Feck, Betty Rose Sipe, Nancy Sitverman, Millan Fedham, Jack Linder, Carole Schrank, Millan Fedham, Jack Linder, Carole Schrank, Whetted, Nancy Miller,

(Send answers to letters in care of Junior Etude)

DIAS JUNIOS ETURI: very much and find it helpsion The Evune very much and find it helpsion The Evune deal in my music. I am studying both piano and volin. I would be very lappy to receive letters from other girls who see little from your friend, Carrol J. Jack (Age 17), Ulah

### Answers to Ouiz No. 13

1, Bonn, Germany; 2, Leipsig, Germany; 3, Dublin, Ireland; 4, Leipsig; 5, New York; 6, New York; 7, Boston; 8, Charleston, South Carolina; 9, Boston; 10, Vienna, Austria.

#### Some Aims in Music Expressed in the Contest

Mary Weaver, North Carolina, aims to be able to read anything at sight. Helen Minucci, Arizona, aims to help other people appreciate music.

Dolores Dravecki, New Jersey, aims to prove that music is food for the soul. Marianne Schneider, Pennsylvania, aims to touch every small nook in the most hardened hearts.

Catherine McFadden, Ohio, aims to belong to the "All Girl Orchestra and

Audrey Cereghino, California, aims to realize that artists are the instruments through which inspired music is performed.

Betty Jo Hall, North Carolina, aims to be a good listener.

Norma Mae Bethea, Indiana, aims to acquire a broad cultural background. Shirley Homfeld, California, aims to bring happiness to herself, her friends, and the world.

Dorothy Osborn, Nebraska, aims to teach public school music. Merriel Van Noy, Pennsylvania, aims to have little children come for music

lessons. Dolores Lewis, District of Columbia, aims to make her parents proud of her. Renee Council, District of Columbia, aims to be a music teacher and is giving his father piano lessons.

Sally Ann Sapp aims to be like her music teacher.

Data Justice Erust:

I have been taking plane lesons for two and a control of the part of DEAR JUNIOR ETUDE:

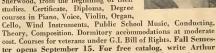
From your friend, CHARLOTTE HARRISON (Age 12),

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THE ETUDE was fortunate some years Offers advertised on page 538, page 539 ago in purchasing from Mr. Dooner, with and page 540 of this issue. These Fall cover reproduction privileges, the picture Bargain Offers include final Introducutilized for the cover of this issue of TORY OFFERS ON Works which were with-THE ETUDE. The Philadelphia Artist, Miss drawn from Advance of Publication Of-Miss Verna Shaffer, added the coloring ress and issued during the past twelve to the black and white print obtained months along with ADVANCE OF PUBLICA-

With this September issue appearing Particular attention is directed to the in studios, homes and on magazine dis- fact that some are initial offerings

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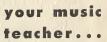
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